

ENVISIONING THE DOWNTOWN

THE DESIGN OF THIRD PLACES TO REVITALIZE TOWN-GOWN DOWNTOWNS

by
Courtney Hon-Wall Sin

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AUTHOR'S DECLARATION

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ABSTRACT

THIS THESIS REDEFINES the typology of *Third Places* and the design considerations that influence envisioning downtown revitalization in mid-size cities that are embracing a town-gown partnership. The exercise ultimately explores and addresses the importance of integrating civic growth with community cultivation to instigate the development of a new kind of place.

Responding to the endangerment of *place* in the twenty first century city, the proposal is inspired by the historical “common place” typology and urban sociologist Ray Oldenburg’s “Third Place” concept. By linking the origin of rhetoric with the neutral space between work and home, *Third Places* revive the social realm whereby people can informally gather, interact and celebrate the human condition amidst the ever changing urban and cultural fabric.

Unlike established suburban cities, *Third Places* still exist in many declining mid-size cities. As the University of Waterloo’s presence in the downtown continues to expand in the City of Cambridge, there is a critical need for *Third Places* to continue moderating healthy socioeconomic and cultural development.

The thesis presents three distinctive design proposals for the existing Fraser Block site located in Cambridge Ontario’s City Centre to a key informant focus group. Each development proposition offers a different contemporary approach to the site while maintaining the basic design goal of creating a mixed use building that will become a future social incubator and vibrant neighbourhood gathering place.

Primarily this research attempts to provide a discourse on the potential impact of *Third Places* within the context of revitalizing a mid-size city downtown as it embraces the presence of a satellite university campus. A heuristic is proposed to instigate the cultural capacity of the community to envision their downtown. By interpreting the results gathered from the key informants, basic design considerations and recommendations can be offered to communicate how the downtown can be revitalized. The recommendations can also be used to help property owners, developers, the city, and the architect understand the working goals of Cambridge’s growing downtown culture.

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WHAT DESIGN CONSIDERATIONS FOR A THIRD PLACE ARE REQUIRED TO REVITALIZE A MID-SIZED CITY DOWNTOWN WHERE THE PRESENCE OF A UNIVERSITY HAS BEEN IDENTIFIED?

INTRODUCTION

AS AN APPRENTICE of architecture for the past seven years, it has been a perpetual struggle to understand what purpose design serves. In the beginning it was easy to believe colleagues and critics; to be a successful designer one must merely present detailed and semi-original artistic forms. In other words, create the money shot that convinces the client to empty their pockets and a landmark will be built in homage to creativity. However, there is much more to being an architect than just trendy renderings and the celebrity of the latest architecture + design magazine. There are architects who dedicate their professional careers to creating authentic *places*, not spaces, for people. Informal public *places* that reflect and encourage cross sections of the community to live, work and play together. However, in the eye of the public, there isn't much discussion or awareness about how the built environment influences the culture of a city and its many generations of citizens. Glazed over by the showpieces of heroic 'starchitects' and ignorant of the apathetic professionals who serve powerful developers, a majority of architects and contemporary society in North America have no idea that community anchored *places* are being endangered in the 21st century. Commuter based suburbs purposely exclude the design of *places* in their new developments, forcing residents to travel into metropolitan downtowns for glimpses of authentic culture and community.¹ Meanwhile, the trend of new households in cheaper inner-city locations have pushed a pro-urban ethos that rejects the homogeneity and cultural sterility of suburban landscapes, gentrifying former *places* into prime real estate for commercial retail.² The 21st century built environment is losing *places* and at the time of writing this, it is unclear whether the general population even cares.

Numerous scholars, sociologists and critics have offered research and criticism on the topic of *place* in the suburban city, but fail to recognize the global influence of advancing information and communication technologies.³ "Research has shown that information and communication technologies (ICTs) are omnipresent in contemporary society; people use ICTs in their everyday lives more often than they partake in artistic or aesthetic activities, and much of people's consumption and leisure is mediated by one ICT or another."⁴ Initial enthusiasts anticipated that the Internet would boost efficiency, making people more productive and enabling them to avoid unnecessary transportation by accomplishing tasks like banking, shopping and even socializing online.⁵ However, "studies suggest that the Internet and actively accessible ICTs may induce anomie and erode social capital by enabling users to retreat into an artificial world."⁶ The lack of community places in suburban North America⁷ coupled with immediate access to endless ICTs will drastically impact the way future generations interact with one another as well as affect the design of our built environment (Please refer to *Spot The Irony* in Appendix A).⁸ Urban sociologist Ray Oldenburg started the discussion on the absence of an informal public life, hinting that if not sustained, the citizenry will quite literally forget how to create one after its extinction. However, the pleasures of the suburban city continue to be reduced to passive consumerism and social avoidance instead of an informal public life, causing generations of North Americans to become bound by the two realms of work and home.⁹ Based on this knowledge, it is time for the North American architect to retain the role of helping communities envision *places* and recognize how to cultivate *Third Places* before our society completely forgets how to interact informally.

As such, this thesis attempts to provide a discourse on the potential impact of designing contemporary *Third Places* within the context of revitalizing a mid-size city downtown as it embraces a satellite university campus.

In Chapter One, the essence of *place* is investigated by examining the writings and critiques of several architects, theorists, and historians in conjunction with Western cultural history. Amongst many theorists, Oldenburg has attempted to present *Third Places* as a crucial component missing in North American society but the explanation is limited. This chapter attempts to explain why they are no longer being designed and how to reintroduce the typology into the 21st century. However, as community-university (town-gown) partnerships become a popular revitalization strategy, it is important to recognize the value of cultivating such *places* for a new culture to emerge.

Chapter Two examines the impacts of town-gowns, mid-size cities and downtown revitalization. Since the September 2004 relocation of the UW School of Architecture from the suburban Waterloo main campus into the urban core of Cambridge, the work will focus on the critical need for contemporary *Third Places* to continue moderating healthy socioeconomic and cultural development within the growing community.

Instead of accepting generic 'McSpaces', Chapter Three proposes why the public needs to support architects, planners and designers aware of *places* and how to cultivate the collective memory of the community. The role of the architect can propose a heuristic to revive the typology of informal public *Third Places* before casual socialization becomes purchased instead of shared. By working with the community, valuable intergenerational *Third Places* can grow to help communities envision downtown revitalization.

Chapter Four of the thesis presents three distinctive design proposals for a site located in The City of Cambridge's Galt City Centre to a key informant group. Each development proposition offers a different contemporary design approach to the Fraser Block site while maintaining the basic design goal of creating a mixed-use building that will become a future social incubator and vibrant neighbourhood gathering place. The exercise critiques design intuitions and explores the importance of integrating civic growth with cultural cultivation to instigate the community's visions of downtown revitalization.

The final chapter addresses the value of the heuristic methodology used as well as interprets the results collected from the process. A discussion about the future of *Third Places* reveals recommendations for designing a *Third Place* in the Galt City Centre and other mid-size cities embracing a town-gown partnership.

1.0 EVOLUTION: THE THIRD PLACE

“Any Given Thursday”

EXHAUSTION AND APATHY is starting to set in. It should come as no surprise though, it has been a long week of lectures and deadlines. But just because studio is done for the day, it doesn't mean that it is the end of the day. Ten o'clock rolls around and the parade begins. Crossing the bridge, others are already ahead, laughing about the memorable experiences of the week. A small crowd forms near the bank, heckles are exchanged, the momentum has begun. As usual, Main Street is empty and it is easy to walk without the strict guidance of the stoplights. All the burdens of the week begin to fade away. Synchronized, the flock turns into the alley and manoeuvres through the dimly lit orange corridor. The noise amplifies and projects out towards the empty parking lot. As the squad approaches the door, the mix of locals grin, “Here comes trouble.” Descending en masse into the basement pool hall, the regulars seated near the door offer firm handshakes and solemn nods while racks of balls are stacked at the bar. There are already familiar faces lining up shots at the tables and socializing along the sideline benches. This place is an acquired taste, not everyone can deal with the scent of deep fryer oil, smoke, Goodwill, and mystery. But what's wrong with free pool and cheap drinks? Resembling elements of a time capsule, the bar is an eclectic collection of witty signs, beer paraphernalia, photographs, and posters. There is only one beer on tap, but the girls behind the bar know the crowd favourite is an ice cold 50. Blasting from the corner, “Come As You Are”, it's a mix of new and familiar tunes to keep the atmosphere upbeat when the jukebox is off. As the night goes on, it is a chance to comfortably meet people from different classes, introduce guests from outside of the school, and catch up with old friends. However, the upper years enforce a strict rule, “No shop talk allowed.” For them, this is a second home where everyone is welcome but unsavoury behaviour is not tolerated. Committed to a good time every time, the man behind the bar sometimes offers a round of shots to the grads as they push their limits into the blurry break of dawn. Regardless, drinks are had, glances are acknowledged, jokes are made, and loyalty is maintained at the end of every Thursday night. Some nights are quieter than others, but the regulars show up to hang out, relax, flirt, have a well-deserved brew and play a friendly game with one another. Win or lose, rain or shine, this happens on any given Thursday.

figure 1



Breakfast at Les Grah's Tavern
Franklin McMahon

figure 2



Walshee's Pool Hall. Galt City Centre, Cambridge
Gabe Li, 2006

figure 3



Nighthawks
Edward Hopper, 1942

THERE ARE NO HARD AND FAST RULES on what defines a *Third Place*, however, there have been studies that attempt to define an authentic *Third Place*.¹⁰ Much like the definition of comfort, it is an unmistakable combination of design attributes, social theory and personal experience (fig. 1). Nevertheless, *Third Places* are more than just eventful social hang-outs, they are places for societies to remember daily, how to live together as a community.

The examples set by societies that have solved the problem of place and those set by the small towns and vital neighbourhoods of our past suggest that daily life, in order to be relaxed and fulfilling, must find its balance in three realms of experience.¹¹

The term, *Third Place*, was first coined by urban sociologist Ray Oldenburg in *The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts and How They Get You Through the Day*. In theory, Oldenburg defines three realms of the contemporary citizen's life: the domestic, the gainful or productive, and the inclusively sociable¹². The domestic, otherwise known as the home, is the most important environment because it regularly effects the development of individuals as they become interested in the gainful realm. It also remains a realm to retire to upon completion of the gainful realm. The gainful realm, or work setting, reduces the individual to a single and productive role that motivates competition and social hierarchy. It provides the fundamental means to a living by improving material quality of life but is structured by work deadlines, timecards and traffic. The third realm or social realm offers both the basis of community and the celebration of it by providing relief and escape from the stress of the first two realms.¹³ It is within this realm that the *Third Place* maintains a supportive setting to view and understand daily life by comparing experiences with others outside of home and work (fig. 2).

With numerous examples of the typology, Oldenburg's theory reveals that despite the many contemporary architectural interpretations of *Third Places* (e.g. English Pub, French Café, laundromat, barbershop, gym, etc.), they all ultimately provide the same congenial 'neutral ground' realm for informal communication within a community. *Third Places* provide much needed balance to a society, but are often overlooked and have a low or even negative profile when compared to the more formal institutions (home and work) that lay claim to the lifestyle of the individual.¹⁴ Located inside neighbourhoods, it is within a *Third Place* that natives can truly allow themselves to be who they are as individuals amongst familiar faces without prearranging or scheduled meetings (fig. 3).

The restaurant and bar provide the opportunity for that unscripted encounter, an unknown possibility, to satiate desires, to meet new people, savour new tastes. Making an entrance through the doors of a bar is like coming on a stage to participate in a new scene.¹⁵

More importantly, such informal community oriented places are needed for adolescents to externally mediate the obligatory realms of work and home as they become adults.¹⁶ Existing as an easily accessible informal neutral ground, it also levels loyal patrons to a condition of unified social equality focused on human dialogue. By realizing the *Third Place* as a realm for promoting decency and casual socializing in the local neighborhood, the individual avoids compensating similar actions in the workplace. "In situations offering pure sociability, one enters positive association that is not premised on the social qualifications (i.e. education, income, occupational prestige) of the people involved."¹⁷ Above all, the *Third Place* facilitates public etiquette, which often consists of the native rituals necessary to the meeting, greeting, and the enjoyment of friends and strangers. Regulars of a *Third Place* can escape from the stresses of their social, political and economic uniforms outside; whether over a playful game, business, drinks and/or food with fellow patrons.¹⁸

It is in such places, more than any others, where the democratic process survives. It is in the local diner, tavern, or coffee shop that those who face common problems find their common ground, give substance and articulation to group sentiment and offer social support to one another.¹⁹

Historically, *Third Places* originate from a community context, such as the public houses and taverns of the 18th century in England that served as meeting places for elected city officials and local business leaders. As places for basic human interaction, *Third Places* have the inherent ability to revive face-to-face community interaction amidst the constant information and communication technology revolution of global contemporary culture.

1.1 HISTORY: EUROPEAN DEVELOPMENT

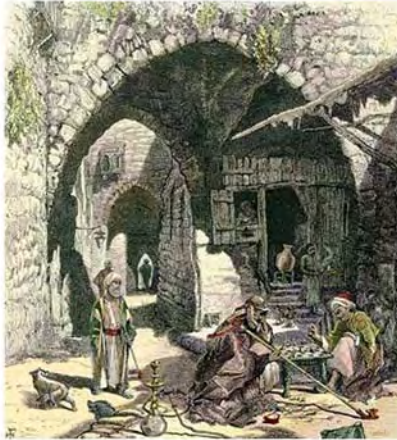
EXISTING LONG BEFORE the critical separation of life into private and public spheres, *Third Places* have been prominent in many cultural settings and historical eras all over the globe. In preliterate societies, the *Third Place* was actually foremost, being the grandest structure in the village and commanding the central location.²⁰

In both Greek and Roman society, prevailing values dictated that *agora* and the *forum* should be great, central institutions; that homes should be simple and unpretentious; that the architecture of cities should assert the worth of the public and civic individual over the private and domestic one. Few means to lure and invite citizens into public gatherings were overlooked. The forums, colosseums, theatres, and amphi theaters were grand structures, and admission to them was free.²¹

For architectural theorists such as Aldo Rossi, a specific place, or *locus*, is a component of an 'individual artifact' determined by the elements of space, time, topography, form, and the successive events of a site. The *locus* is a space that is the destiny of the city, both as the event and the stage.²² The Greco-Roman event of public speech was often held in a civic place within a town or village called the *Common Place*. To constitute an argument, the public speakers would derive cues for their speeches from the physical surfaces of the *Common Place*: "For the public speaker, it was 'a place to keep track of one topic at a time' and a 'collection of aphorisms, verse or ideas' that could be memorized."²³ Instead of reciting plays in a traditional poetic form, the public speaker of the *Common Place* was able to invent and propose entirely new individual arguments. Conjointly, the audience of the *Common Place* was also able to re-structure their own respective mental spaces as they listened to the new rhetoric to produce their own. In fact, the audience was a key component to the *Common Place* as they witnessed and participated in public discourse.²⁴ In architectural terms, the innovative concept of the *Common Place* served as a reference point and stage for the orator as he attempted to create ideas. Generation upon generation, town to town, the *Common Place* was a distinctive place within a village that was recognized and respected as a *locus* for dialogue, interaction and human drama.

However in the late 18th century, the third realm *Common Place* or *Third Place* did not exist for the emerging industrial class because time, space, and class distinction had become dominated by the gainful work realm. Life was a struggle for individual survival and society was separated into abstract systems of class based on economic standing and industry positions. Unhappy with the social and physical realm of the individual, it is possible that the popularity of the political analyses and sociological commentaries that challenged the relationship between the proletariat and the bourgeoisie may have actually originated from *Third Place* rhetoric.

figure 4



A Street Cafe, Jerusalem. Steel Engraving
Henry Fenn, 1875

figure 5



Dusk at Caffè Florian in Piazza San Marco, Venice, Italy
Author, 2004

figure 6



Café Dobner, Vienna, Austria
© Austrian Archives, ca. 1900

Yet, the archetypal and multi-functional typology of the *Third Place* in Western civilization can be traced back to the first coffeehouses in Saudi Arabia: “From Mecca, they may be traced to Constantinople and eventually to Vienna, where the coffeehouse was introduced with remarkable success and was refined to an elegance matched nowhere else.”²⁵ The introduction of the practice of coffee drinking to the Near East (Fig. 4) in the late fifteenth century provoked a 150 year legal controversy that saw many attempts to suppress its consumption.²⁶ The arguments surrounding the consumption of coffee were directed more at the coffeehouses than the coffee because they were conducive to social intercourse, such as political debate: “Literary and political clubs were formed in certain favoured coffee houses, becoming such venues for outspoken criticism of royalty and lawmakers that at one stage Charles II tried to have them all closed down.”²⁷ Gradually, despite the controversy, they were assimilated into society. Take for example, the oldest Italian cafe that still exists in Rome, the Café Florian (Fig. 5) which opened in 1720.²⁸ Part of daily Venetian life, late afternoon public concerts are still held under the arcade of Saint Mark’s Square while patrons enjoy finger sandwiches, espresso and conversation over marble tabletops. Outside of the ornately mirrored and wood detailed interior from 1859, the stone floors extend into the square where tourists, shoppers and locals activate the city.

Firmly established in 1683, the café was always considered to be a natural extension of the Viennese home and office.²⁹ Hours would be spent there from the morning to read the news, into the afternoon to discuss business, and into the late evening to talk, receive guests, play billiards or be an audience to a street café-concert (Fig. 6). Today traditions persist in the great Viennese café with soft lighting, wood paneling and cultural artwork. Originating from the coffeehouses of the mid 17th century, brasseries (Fig. 7-9) were breweries that served later in the night. Over time some became elegantly decorated Parisian cafes in the late 19th century where one can, as an old saying has it: “prendre du afe et des liqueurs” – enjoy coffee and spirits.³⁰

figure 7



An Englishman at the Moulin Rouge
Henri de Toulouse-Lautrec, 1892

figure 8



Cafe de Flore Sidewalk Cafe, Paris, France
© French Government Tourist Office, ca. 1960

figure 9



Taverne Tourtel Menu Illustration
Gianni Dagli Orti, 1899

Both typologies offer a democratic and all encompassing institution for all classes of the Parisian city regardless of social divisions based on profession, income, nobility, or political affiliation. Similarly, the influential English coffeehouse historically allowed the oppressed peasantry of the old feudal order to relish in their newfound intimacy and nobility while it was divided by the bourgeoisie. People discovered one another apart from the class and rank that separated them. Most importantly the coffeehouse served as a 'leveller'; an inclusive place accessible to the general public and encouraged individuals to select their closest associates to join. As such, the levelling atmosphere served to expand possibilities, for new and old friends to commingle aside from the issues of politics and economics, "levelling is a joy and relief to those of higher and lower status in the mundane world."³¹ The houses were self policed but stated that all patrons were welcome and could sit anywhere they wanted. As such, many coffeehouses posted a code of order to create an atmosphere of gentlemanly and respectful behaviour, "If a fight ensued, the offender was required to treat those whom he had offended."³²

figure 10



Early News Sheet
© London Gazette, ca. 1800

figure 11



Club Meeting at the Belvedere, Pentonville, in 1859
G.A. Sala from "Twice Around the Clock"

figure 12



A Midnight Modern Conversation
William Hogarth, 1732

The English coffeehouse also served as the center of business, cultural life and education in the town. Often called 'Penny Universities', patrons paid a penny for admission to be treated to lively intellectual conversations and newspaper updates (Fig. 10) for the illiterate to keep current with the daily news.³³ Yet, due to the informal crowd of regulars, the place often constituted a reliable cell of the community that politicians and aristocrats frequented to do business with (Fig. 11). The same remark could be made about professional and business classes as well as most artists and writers. Historically, well-known writers and artists have retreated to historic inns and coffeehouses for creative reflection or as places to be inspired by a musical, literary or artistically stimulating situation (Fig. 12). Among the visitors of the *Taverne La Tour d'Argent* in Paris were Napoleon and Balzac, while Picasso frequently used to drink at the *Vikarka* in Prague.³⁴ As such, the subsequent incarnation of the coffeehouse evolved the *Third Place* from an inspirationally public place back to a socially private club.

The public house or 'pub' is also the origin of the club; although they are polar opposites, they both symbolize and enforce England's tradition of inequality.³⁵ Originally, the 18th century public house or 'local' allowed elected officials to be in direct frequent contact with local business leaders and became meeting places for specialists and merchants to deal with one another. In the eighteenth and early nineteenth centuries, lawyers, doctors, artists, writers, clergymen, merchants and shopkeepers frequented inns, pubs and taverns throughout London.³⁶ They were there for multiple reasons: to be purely social, for meals, to discuss business, or to attend political debating and discussion societies. Meetings with the regulars at the neighbourhood tavern became a commonplace way of community development, which in France preceded the revolution and later proved to be essential to the governance and management of the city.³⁷

figure 13



The Reform Club 1842. London, England
© Guildhall Library, Corporation of London

figure 14



Faulkner's Bell and Anchor Tavern. Hammersmith, London
© London Borough of Hammersmith, Public Libraries, 1839

figure 15



Horse Shoe, Tottenham Court Road, Holborn
© Ind Coope Ltd 1875

Yet, the aristocratic tradition of class distinction steered the public house typology towards a private direction into the late 18th century. The impact of the Industrial Revolution introduced numerous inventions including: newfound efficiency due to technology, the workforce, Capitalism, and travel to produce rapid global growth within a few decades. The middle class masses were empowered with industry, technology, and money to control land into usable space. Ownership of space as legally defined land 'property' could be bought instead of being inherited from aristocracy. The new bourgeoisie, "Town Dwellers", rose from their entrepreneurial merchant establishments in the towns as the factories developed into cities. As a consequence, the much classier gentlemen's club grew out of the 17th and 18th century coffeehouses where aristocracy exclusively met informally for the purposes of conversation, politics and gambling.³⁸ The clubs often represented political parties and wealth where membership was heavily dependent on associated memberships at other clubs. The public house helped usher England into modern democracy but the club divided the untrustworthy commoner from the local wealthy aristocrat. Opened in 1912, Montreal's Ritz-Carlton proliferated high society by being a safe and fashionable sanctuary for the founder's children, colleagues, relatives and friends so long as they fitted to the Ritz mould. "If a customer was unknown to a 'regular' or looked in the slightest unsavoury, a founding patron or shareholder simply passed a writer a note which read, 'don't serve this fellow again. He doesn't fit in.' and the command was instantly obeyed."³⁹ In fact, the inclusiveness of club membership was aimed at patrons from the middle strata unlike the lower and working class clientele of the traditional public house.⁴⁰ Arts and culture author Howard Watson explains that eventually, the 19th century club culture became more conservative and more accessible due to the emerging professional middle classes. Within neoclassical buildings, clubs had grand rooms that often included a library, dining room, lounge, smoking and gaming rooms. Political in nature, the Reform Club in London (Fig. 13) was established out of liberal supporters and political sympathies of the 1832 Reform Act and joined the

figure 16



The Oxford Music Hall. London, England
Mander and Mitchenson, 1857

figure 17



Design for First Class Tavern, ca. 1855
E.L. Tarbuck, in Builder's Practical Director

figure 18



Bell & Hare, 724 High Road, Tottenham
Clive Piper, 1908

stretch of Victorian clubs along Pall Mall. But as the middle class became empowered, the Victorian Public House became the typology of the 19th century *Third Place* with its collections of engravings, photographs of racing scenes, boxing matches and music hall stars in the saloon bar parlour.⁴¹

By the mid-twentieth century, the architecture of the public house had combined the tradition of the original 16th century wayside inn (Fig. 14) originally located along coaching routes, with the large Saloon bars of the downtown gin palace, and with the middle class Victorian public house. As Victorian Public House historian Brian Spiller explains, “In the 1830s, the word ‘hotel’ had been appropriated by almost all coaching inns with any claim to first-class status in London, passing as a matter of course to their palatial successors in the railway age.”⁴² Often advertised as a hotel or inn (Fig. 15), the multiple rooms encouraged interior design and programme experimentation within (collections of artifacts to resemble a museum, performance Saloons, etc.) and helped manifest the inward respectability demanded by their clientele.⁴³ In fact, as English Inn historian John Frederick Burke points out, “the word ‘inn’ derives from a Saxon word meaning simply a room, extended in due course to imply a suite of rooms, permanent or, more usually, the temporary residence of students: hence the original University Inns, the Inns of Court and Inns of Chancery, etc.”⁴⁴ The new spaces within the public house developed into attractive inventive places such as The Oxford Music Hall (Fig. 16), which had the Boar and Castle tucked in between its two entrances to access bigger crowds of the community.⁴⁵ The different manifestations of the public house hotel began being built in new towns (Fig. 17), just as the old “inns and hostels sprang up to provide shelter for the pilgrims – a tankard of ale, a good meal, conversation with fellow pilgrims, and a bed for the night.”⁴⁶ Bars and inns in the 18th century were specifically linked to the notion of travel and located on frequented routes to provide sustenance – beer and food – for the journey.⁴⁷ And

figure 19



Dover Castle Saloon Bar Designed by Treadwell & Martin
Bedford Lemere, 1896 © National Monuments Record

figure 20



Belly Up to The Bar
Andy Kingsbury, 1906

figure 21



Pete Rock exclusive DJ set at Club Akab. Testaccio, Rome
Author, 2004

although the hotels originally attracted a more transient population, by the 20th century, locals would visit regularly because of the entertainment and the appeal of meeting new people who could become new members of the town.

It turns out that these traditional *Third Place* public houses actually served as the backbone of the typical Victorian town expansion and were often the first buildings on any new site.⁴⁸ Many English building blocks included a pub, for instance, in Hotting Hill, the Prince of Wales was built by James Emmins in 1845 along with seven adjoining houses. The Pembroke Castle and six houses in Ledbury Road were put up after 1846 by builder Willingham Cullingford, who erected numbers of houses in the district afterwards.⁴⁹ The pub was often the first part of a speculation to be built with the builder as the first licensee because it gave him a base in which his workmen could drink, eat and be paid. In effect, it was a combined site office and canteen that the lease could be sold off at a good price. For example, as Victorian Pub historian Mark Girouard accounts, "Thomas Cubitt (a major English speculative builder) sometimes covenanted with the builder to whom he was sub-contracting a pub that no others would be allowed within a certain distance; on a busy road it was considered a good concession to have a monopoly of 300 feet either way."⁵⁰ Although the intention was to draw in speculative builders and the architects who would build around it, the hotels inadvertently attracted travellers and potential town dwellers to meet together to form new communities around them.

In towns, the bar or pub was the local *Third Place* for entertainment; where gossip, rumour and debate were exchanged over a pint (Fig. 18). As remarked by Oldenburg, "In a relaxed and socially conducive setting, drinking becomes the servant of those assembled by easing tensions, dissolving inhibitions, and inclining people toward their latent sense of humanity."⁵¹ Of necessity, the innkeeper was also a jack-of-all-trades, functioning as everything from advisor to banker to businessman to judge because the local tavern became all things to all settlers (Fig. 20). Until town halls were built later in the century, inns were much more than drinking and lodging places but a community's only public building.

In fact, “The Legislative Assembly of Upper Canada met in a Toronto tavern and, some years later, plans for the Mackenzie Rebellion were hatched within tavern walls in the same town.”⁵² Every imaginable activity took place there – political meetings, sales of Crown lands, distribution of lots, church services, Sunday school, court sessions, township-council sessions, and all public entertainment.⁵³ As author Anna McCarthy explains in *Ambient Television: Visual Culture and Public Space*, “the tavern was thus understood as a social institution distinctly more democratic than others, practiced by its patrons as a non-hierarchical social space.”⁵⁴

However, the design of new *Third Places* in contemporary North America rarely considers the attributes of the European *Third Place* typology (Fig. 19). Many cities promote popular contemporary venues that pretend to act as *places*, disguised in the cultural form of nightclubs, concert halls, and chain bars (Fig. 21). Located in metropolitan downtowns they insist on increasing capacity by fencing in their patios, requiring cover charges and exclusive dress codes. Often a space for romance, violence, tourism, event oriented entertainment, and consumption; these venues rarely have loyal patrons who visit to converse or interact with one another or the staff due to the transient nature of their clientele. In fact, since the typology of a *Third Place* specifically encourages hanging out and loitering, it is not a favourable enterprise for those chasing capital. Instead, many North American designs for what could be considered potential *Third Places*, are focused more on making efficient functional spaces rather than informal public *places*. Yet, it is not the fault of the contemporary designer formally taught to create functional spaces to benefit the corporate client rather than attempt to facilitate the social needs of the patrons.

1.2 THEORY: SPACE VS PLACE

SINCE ITS CONCEPTION, 'space' has perpetually reduced the *Third Place* experience of specific intimate cultural *places* (ie. symbolism, ritual and program) into simplified generic functional forms. Moreover, established social and cultural places are now being endangered physically by efficiently manufactured spatial clones in the 21st century. Who is to blame? Pritzker Prize winner Robert Venturi argues, "Naturally fingers can be pointed at the designer, but it isn't entirely his/her fault. Architects have been brought up on 'space', and enclosed space is the easiest to handle."⁵⁵ Before Modernism, the design of architecture was treated as a mix of traditional vernaculars that evoked explicit associations and romantic allusions to the past to convey literary, ecclesiastical, national, or programmatic symbolism.⁵⁶ *Places* represent the rich social hierarchy and orientation of the societies that grow with them. Bar, restaurant and retail design specialist Lorraine Farrelly further explains, "A tourist or transient visitor may experience a sense of *place* on a superficial level seeing only some of the *place* for a short period of time. Long-term visitors are able to spend more time in the space and experience a partial level of the sense of *place*. Immigrants experience a personal level of place, while those at the cultural level experience that *place* as an integral part of their entire society."⁵⁷ Thus, the sense of perceiving a space is associated with the social and cultural experience that makes it a *place*.

Nevertheless, in contemporary Western logic, space and time are basic categories of human existence that perform as regulatory structures of scale and measure. The memory of space and the physical organization of space are treated as separate circumstances, yet they both originate from the same fundamental experience. The definition of space as it was discovered, varied by culture.⁵⁸ For the Greeks, spaces were more likely to be perceived as solids vibrating in a void of infinitude while the Japanese perception of space relates to history as a record of time. Meanwhile the Etruscans and Romans, which are the foundation of Western culture, saw space geometrically as something contained and be described by its perimeter and content.

And although the Renaissance period was definitely a rebirth of Western culture from the Middle Ages, the invention of printing and painting mediums involved the separation of 'experience' from the 'organization' of space. Consider the impact of the printing press as it changed the physical realm of learning into a rationalized mental alphabetic index. Instead of medieval communal memorization or Greco-Roman rhetoric, common logic and knowledge was offered in emotionless printed pages to any individual. The physical architecture which had staged the dramatic sounds of the original *Common Place* ritual was muted and the versatile structure of the *Common Place* ceased to unite communal life. Hence the evolution of the term, from the visual mode of perception heightened by the orator's emotional voice, it became the words printed on the pages of the Renaissance "*commonplace-book*". Similarly, the Renaissance artist's concept of 'perspective' manipulated the visual representation of physical constructions into an illusion of space captured to fit the eye of the beholder. The invention of *perspectival* representation made the eye the centre point of the perceptual world as well as of the concept of the self. By mathematically foreshortening imagery to fit the frame of the horizon and vanishing point, *perspectival* representation itself turned into a symbolic form, one which not only describes but also conditions perception.⁵⁹ For Finnish architectural thinker Juhani Uolevi Pallasmaa, "Perception is our primary form of knowing and does not exist apart from the *priori* of the body's structure and its engagement in the world."⁶⁰

Above all, the most significant understanding of spatial containment that underlies contemporary 21st century architectural design is owed to the modern concept of mapping 'the' space. In 18th century Europe, the homogeneous and continuous Euclidean concept of 'space' switched from just a sense of perception into three perpendicular dimensional coordinates: breadth, depth, and height.⁶¹ It was French architect and theorist Jean-Nicolas-Louis Durand that decided his aim for architecture was no longer the imitation of nature or the search for pleasure and artistic satisfaction, but *composition* or "*disposition*". Composition was the tool by which the architect dealt with the variety of *programs* offered by society and could be further reduced by *type*. To encourage the task of combining elements into a composition, he introduced the instruments of: the grid, continuous and undifferentiated; and the axis, to support the symmetrical reversal of its parts. Durand's influential method of composition, based on the generic geometry of an axis superimposed on the grid, made the connection between type and form disappear.

Modern Movement theoreticians rejected the idea of type as it set restrictions on the creator to act with the complete freedom of the object. Dispensing with history, Bauhaus founder Walter Gropius thus changed the nature of the architectural object once again and architects looked to a new language that described physical space. Clearly reflected in the influential 20th century work of Mies van der Rohe, architecture became a materialization of a generic space known as 'the' space. Assuming the role of a scientist, 'the' space is set as a physical fragment of a conceptual space available for any generic function free of material-type association. As a builder of form-space, he carefully avoided connections with types from the past to favour a generic image of architecture that reflected the mass-produced system of the world that had materialized it.⁶²

Mapping 'the' space serves as a strictly functional system that is indefinitely separated from experience and belief much like how the concept of 'property' considers the production of space through division and organization. Furthermore, as reflected in contemporary cities over the globe, the map suggests that to claim space, one must build on it. Since its invention, the mapping of space has abstracted the scale in which humanity represents the world to itself and to all succeeding future generations.⁶³ Opportunities to develop all-metal 'machine tools' originating from the careful mechanisms of clock makers traveled overseas from Britain to the settlements of North America in the 1800s. Specific dependence on local natural power was replaced by mechanical steam technologies and the later inventions of electricity and petroleum. In established settlements, industries thrived as increased manufacturing efficiency in factory assembly lines ran on high powered machinery. New building construction materials meant larger factory buildings, while a larger workforce meant denser compact housing divisions. Patented inventions were mass produced and distributed globally for monetary gain while the modern capitalist emerged to compete internationally in global financial markets. By the 19th century, Europe had become completely affected by industrialization physically, economically and socially (Fig. 22).

figure 22



Manchester 1843

© Manchester Archives & Local Studies Central Library

figure 23



Business Center of Plan Voisin Proposal. Paris, France

Le Corbusier and Jeanneret, 1925

figure 24



Huntsville Arsenal Workers During World War II

© NASA/Marshall Space Flight Center

This all led to new ways of dealing with space and time; the paradox of progression moved at a furiously blind pace. Yet, it was 19th century French critic and poet Charles Pierre Baudelaire who stood at the crossroads, “He was the first to glimpse (not embrace) a culture of Modernism: its obsession with the future, not the present; its ruthless treatment of history and historical method; its defiance of authority, to the degree it is revolutionary and iconoclastic; its insistence on radical difference from what preceded it, even when it incorporated aspects of traditionalism.”⁶⁴

Conceptually as the understanding of space escalated in scale, radical Modern planning diagrams revealed heroic design solutions to the spatial redevelopment of the inefficient industrial city. For architectural visionary Le Corbusier, his rhetoric for Modern architecture and futuristic society focused on an equally efficient Modern urban city site. To battle the overcrowded unsanitary urban fabric of the industrial city, he believed that the elite master planner could completely wipe the old dirty village into a *tabula rasa* and develop a whole new clean metropolis. Artistically, the Plan Voisin (Fig. 23) and Ville Radieuse proposed great new capitals that were pure, rational, and sanitized. The winding “pack-donkey” plan of the village had become a cultivator of sickness or death as continued ‘urban surgery’ complicated growth. The curving European village had evolved into a dark dangerous metropolis mutilated by too many momentary designs that did not communicate as a whole.⁶⁵ Just as the great city of the 18th century was born by the railway, motorized traffic had congested the ancient city centre. Consequently, Le Corbusier believed a modern city must live by the straight line in all its constructed forms (e.g. buildings, sewers, tunnels, highways, pavements, etc).

The modern city, then, is ideally a smoothly functioning organism made up of zones dominated by one function only, be it housing, work or recreation, with the 'municipal functions' concentrated in the city center. Traffic is what gives life to the modern city, a clear reflection, in the ideal case, of the citizens' daily timetables.⁶⁶

Using instrumental reason, quantification reduced human values into abstract numbers and statistics that Le Corbusier believed could reveal the past and foreshadowed the future. Statistics helped to formulate the 'original problem' by connecting former states with the present by providing the necessary figures to interpret potential graphs and curves. Similarly, Canadian philosopher Charles Taylor's description of instrumental reason suggests that statistics are, "the kind of rationality we draw on when we calculate the most economical application of means to a given end. Maximum efficiency, the best cost output ration, is its measure of success."⁶⁷ It was this rationality that Le Corbusier used to envision, 'a city made for speed is made for success.'⁶⁸ Consequently, the pace of experiencing the urban environment sped up drastically and blurred the spaces between points of departure and final destinations. Only later did Baudelaire realize that the "transitory, fugitive element" underlying modernity was, "in part represented by the *flâneur*, the urban stroller or idler who takes in the sensations and active imagery of the streaming metropolis with both a sense of thrill and dread over the accelerating pace of life."⁶⁹

Yet, despite the progress of industry and national capital, *Third Places* for socializing were further and further abstracted from a community place into crowded, polluted, and unhygienic spaces for 'production'. To conquer space was to barricade around it, build on it and to organize it through construction. Progress entailed the conquest of space, the tearing down of spatial barriers and the process of 'becoming' rather than 'being' in space and time.⁷⁰ During World War I, the workforce fluctuated in size as the assembly line made for strict working conditions and long hours dominated by the pace of the machines (Fig. 24). The Working Class Citizen activated the ritual of repetitive labour within the factories, only to be alienated by the maintenance of the machine. German sociologist Georg Simmel asserts, "In addition to more civil liberty, the nineteenth century demanded the functional specialization of man and his work; this specialization made one individual incomparable to another, and each of them indispensable to the highest possible extent."⁷¹ Sociologist Richard Sennett, known for his studies of social ties in cities and the effects of urban living on individuals in the modern world, observed that the 19th century public man was left with no certain idea of his role in society due to the erosion of the barrier between realms caused by capitalism and secularism in society.

The architecture of the city became the single most important element of social change because industry now defined the building typology of cities around the globe as well as their economic 'net worth'.⁷² The proletariat performed as a piece of a machine and physically confined to the assembly line workforce. The constraints of industry altered the social framework of families considerably by introducing gender roles and the detrimental separation of the home from the realm of work. "The biggest jolt the Industrial Revolution administered to the Western family," suggests historian Peter Stearns, "was the progressive removal of work from the home."⁷³ By World War II, informal public life began to decline and the separation permanently rearranged the balance of society's basic realms of experience especially in North American cities.⁷⁴

figure 25



1960 Volkswagen Advertisement
© Volkswagen

figure 26



Brooks Cafe Lunch Wagon. Natick, Massachusetts
Richard J. S. Gutman, 1890

figure 27



Train Cab Modern Diner. Pawtucket, Rhode Island
Richard J. S. Gutman, 1930

1.3 ENDANGERMENT: NORTH AMERICA

AFTER THE SECOND WORLD WAR, North American Modernism prioritized architectural design towards the utopian vision of space built for speed, safety, and convenience. The new form of community was the automobile suburb (Fig. 25), where everyone could drive to and own their piece of the country they had fought for. In the film *The End of Suburbia*, social critic James Howard Kunstler describes the suburb initially as an ideal escape from the noisy, polluted and crime riddled industrial city. Although the influence of Modernism on the urban environment continues to accommodate the immediate needs of society, it has ultimately reduced people into commonplace roles unaware of the social third realm and environments. They are void of any 'sense of place', the relationship between person and place that becomes a product of either experiences or interactions with his/her surroundings.⁷⁵ As new private domains and ideal nesting spaces, the North American suburban experiment had its share of shortcomings and by the 1960s the affects of Modern urban design and planning began to be apparent.

Where once there were places, we now find non-places. In real places the human being is a person. He or she is an individual, unique and possessing a character. In non-places, individuality disappears. In non-places character is irrelevant and one is only the customer or shopper, client or patient, a body to be seated, an address to be billed, a car to be parked. In non-places one cannot be an individual or become one, for one's individuality is not only irrelevant, it also gets in the way.⁷⁶

figure 28



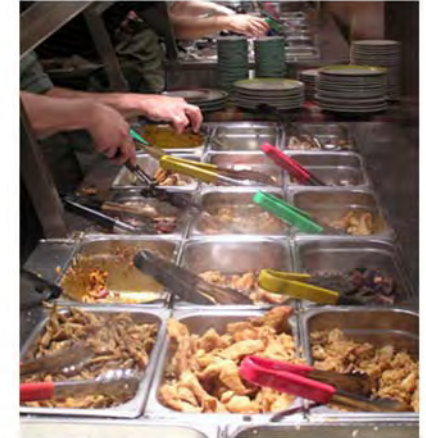
Miller & Shoemaker Soda Fountain. Junction City, Kansas.
© Joseph J. Pennell Collection

figure 29



Ordering Lunch. Chicago, Illinois.
Lucille Norman, 1948

figure 30



Fried Food Buffet Line
Christine Feliciano, 2007

The potential *Third Place* restaurant in North America, for instance, focuses more on attracting consistently larger crowds than retaining them. Originally the “white-tablecloth” restaurant was prominent during the industrial revolution and mirrored European culture until the lunch wagon (Fig. 26) evolved into the diner (Fig. 27).⁷⁷ However, it was the American phenomenon of the town soda fountain (Fig. 28) that attempted to become a local *Third Place*, but took a turn to critically transform into the busy coffee shop and lunchroom typologies during the 1900s (Fig. 29). Unassuming utilitarian lunchrooms served low priced food to the working class and developed into the ‘assembly line’ cafeteria typology. The impact of this dining typology changed the future of North American *Third Places* as well as affected the way in which North Americans interpreted the service industry. Not only had the efficient assembly line taken over the gainful realm of the working class, but it had now replaced the potentially relaxing third realm: “These lunchrooms maximized customer turnover in a minimal amount of space.”⁷⁸ The resulting outcome of this typology can be witnessed in any fast food joint, food court or drive-thru (Fig. 30). Obsessed with quick efficient self service, the Automat (Fig. 31) truly glorified the simple meal and was the next big city money making idea. Offering food behind glass displays, patrons inserted coins for their choices much like the present day vending machine. Soon thereafter, the novelty of consumption translated into the storefront and interior design of the North American eatery to purposely capture the attention of the public (Fig. 32).

figure 31



Automat Interior. Philadelphia, Pennsylvania.
© Horn & Hardart 1912

figure 32



Clifton's Pacific Sea's. Los Angeles, California
© Clinton's Restaurants Incorporated, ca. 1930s

figure 33



Chumley's Speakeasy Entrance. Greenwich Village, NYC
Terry Sin, 2007

However, the *Third Places* that did exist in America during the early to mid 20th century years of Prohibition were frowned upon as being unlawful; constantly being shut down by Federal agents. Speakeasies were underground *Third Place* drinking establishments when the sale, manufacture and transportation of alcohol were illegal. Originating from a patron's manner of ordering alcohol without raising suspicion, bartenders would advise them to be quiet and "speak easy".⁷⁹ Of the thousands of speakeasies located in New York City during the 1920s, Chumley's still remains hidden without signage at 86 Bedford Street (Fig. 33). A literary landmark, many notable writers frequented the bar including William Faulkner and John Ernst Steinbeck. Today the secret back door still leads out to a passageway on to Barrow Street so that speakeasy customers could make a quick exit when the police called. Consequently, the organized crime and gangster stigma (Fig. 34) attached to speakeasies and bars urged a new type of gathering *place*.

Throughout the 1940s to 1970s, the flashy roadside chain drive-in restaurant prospered and proliferated franchise competition as well as the automobile suburb. Perhaps the most admirable attempt at creating *Third Places* in North America, the suburban drive-in diner and fast food chain became a popular hangout for those with automobiles (Fig. 35). "Drive-ins were gathering places that allowed Americans to socialize and congregate while maintaining their privacy."⁸⁰ Yet, the root beer soda fountain floats and roller skate waitresses were soon replaced by the more efficient 'drive-thru' during the mid 1970s. The restaurant industry changed dramatically, owing in large part to major demographic shifts, disposable incomes and new attitudes towards food.⁸¹ In the present, North American cuisine has become reformed to address new manners of living. The quick 1950s meal composed of a hamburger, french fries, and soda pop, followed by a slice of chocolate cake and breath mints symbolizes the unique American contribution to culture – the pleasure of the immediate and disposable.⁸²

figure 34



Mob Crime Scene. Manhattan, New York
© Bettman/Corbis 1939

figure 35



1950s McDonald's.
© McDonald's Corporation

figure 36



McCafe, McDonald's Coffee Bar. Oak Brook, Illinois
Ralf-Finn Hestoft, 2005

In other words, North Americans outside of established downtowns do not have a choice of choosing an authentic *Third Place* except for the road side fast food chain *non-places* that Oldenburg describes engulfing suburbia. This does not come as a surprise, as Farrelly explains, "Synonymous with reinterpretations of culture, the variety of restaurants and bars reflects the social, cultural and economic shifts that the last century has witnessed."⁸³ Unbeknownst to the general population, the transient idea that food and service should be fast and constantly available at anytime, anywhere has moved us away from indigenous eating styles and habits by introducing takeaway foods with distinct corporate images attached to them (Fig. 36). In fact, the affect of fast foods on architecture has perpetuated a different eatery typology, a hybrid between a restaurant, late night drive-thru and a sandwich bar that accommodates the speed of Western modern life.⁸⁴

Unfortunately, the pleasures of the North American city and suburb have largely been reduced to consumerism and social avoidance instead of an informal public life that effectively serves many cultures to relieve the two realms of work and home.⁸⁵ Despite the strategic guise of safety and privacy, the North American suburban setting actually pressures and distracts the individual into a set of strategies designed to avoid public contact and to react to strangers who try to violate it.⁸⁶ In Kunstler's perspective, Western civilization continues to reach towards a crisis point whereby the lack of communication amongst the general population about consumption and the places that they go to consume will lead to an ultimate collapse of the suburban and urban environment.

In particular, a growing pattern of suburbanite generations continue to believe that it is their birthright to individually own and use endless amenities within a family home, fuel individual transportation, and to work so that they can continue to passively consume. And as the absence of informal public life and common places continue to make living more expensive, due to the fact that facilities for relaxation and leisure are not publicly shared but owned, the essential social group experience is being completely replaced. In *Sociability and The Coffee Shack: Testing Oldenburg's Concept of the Third Place*, a masters thesis by Michael Thomas St. Germain, he claims a majority of contemporary society is now afflicted by three principle points of 'civil inattention' when in public with others:

1. I want my privacy and am not available to be spoken to or encountered in any way.
2. I know you are present and you know I am present but we are, of course, each invisible to each other.
3. I am not intruding and will not intrude into your personal space; in fact, I am going out of my way to avoid doing so.⁸⁷

For political scientist Robert D. Putnam, the increasing disconnection between family, friends, neighbours, and the social community structure of the community has drastically affected the *social capital* of cities all over America. In *Bowling Alone: The Collapse and Revival of American Community*, he defines *social capital* as "the connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them."⁸⁸ Community sharing and neighbourhood activity is shrinking and the lack of *social capital* is now critically threatening our civic and personal health.⁸⁹

Unfortunately, it is estimated that approximately half of the casual gathering places that existed in the middle twentieth century are gone and have not been replaced in new neighbourhoods.⁹⁰ There is a growing concern about the lack of connection between people in many communities that can be explained by the loss of places that provide a realm for casual socialization and gathering. Contemporary suburban neighbourhoods are not equipped to meet the needs of the three realms and to allow families or individuals to stay in one place through a full life cycle.⁹¹ And when there are no opportunities for attachment to community, it is easy to leave it behind and move on elsewhere.

Fortunately, there is evidence that not all of western society is continually replacing the third realm and *social capital* with an exaggerated self-consciousness of the individual, material acquisition and popular creature comforts. There are members of the general public that recognize that something is missing outside the two realms of work and home, but are unable to distinguish what it is. Regrettably, a growing number of restaurants and coffee shacks have also done their research and recognize the profitability of exploiting the third realm as a business. Such is the greatest threat to the authentic *Third Place* as imposters attempt to disguise their corporate intentions and identities under the sociological namesake with convincing marketing campaigns.

The use of the term "third place" has served Oldenburg well, for the connotations immediately conjure up by the term itself are relatively neutral. In contrast, there is often a public disdain surrounding the use of, for example, the designation 'hangout'.⁹²

figure 37



Hanging Out at 9th and B Ave. Manhattan, New York
Author, 2006

figure 38



Corporate Advertising Imitating an Authentic Third Place.
© Kelsey's Restaurants 2007

figure 39



Poletown Neighborhood Bar. Detroit, Michigan
David Turnley, 1982

Market research has revealed that the overly sanitized eatery designs of the 1960s indicate to the public a more explicitly profit driven establishment.⁹³ Presently, the contemporary consumer has become tired of the bright colour schemes, fluorescent lighting, fixed seating, and the easily cleaned material selections of the fast food chain. And although they may not be able to explain it, consumers understand the establishments are designed to control the length of their stay; to deter and discourage social loitering.⁹⁴ However, it is important to distinguish the social intentions of an authentic *Third Place* from a corporately marketed imitation *Third Place* establishment (Fig. 38). A true *Third Place* is usually within walking distance of the neighbourhood and welcomes all classes of intergenerational people to hang out together and openly interact with the staff (Fig. 37). It is also a safe comfortable environment produced and regulated by the regulars and local staff who are the character and flavour of the place (Fig. 39) unlike a celebrity chef endorsed restaurant chain.

For St. Germain, absence of the opportunity for open sociability and uniqueness in a so-called *Third Place* immediately disqualifies it. Moreover, Oldenburg believed that advertising in its ideology and effects is the root enemy of informal life and *Third Places*. The creativity of advertising has led people to believe that their needs will be met, only to find that they must adjust to their own expectations once they gain access to the product sold.⁹⁵ In the eyes of the marketer, 'place' only represents a marketing-mix tool that refers to activities that an organization undertakes to make its products easily accessible and available to target customers.⁹⁶ In graphic design critic Rick Poyner's book, *Obey the Giant: Life in the Image World*, he presents the reality of advertising and how it affects every generation of 'consumers'.

“Advertising’s goal, of course, is to make you want something,” explains Helm. “To create desire. That begins by making you unhappy with what you currently have, or don’t have. Advertising widens the gap between what you have and what you want. Wanting to buy something, then, is a response to the feelings of dissatisfaction, envy and craving. A perpetual state of conflict.”⁹⁷

Carefully scripted commercials and posed ads cleverly imitate the atmosphere of a *Third Place* but the reality is often surrounded by endless asphalt parking and six lane highways (Fig. 38). Deliberately located near shopping malls and big box stores, the *Third Place* imposter pretends to be the local neighbourhood hangout for everyone. Instead, it really is just another chain with constantly shifting staff that treat their customers as anonymous bodies to be seated and another space in the parking lot.

Perhaps the most successfully imitated attribute by imposter *Third Places* reveals the inherent need for authentic *Third Places* in the suburban landscape. The greatest clue lies in the ‘fake friendliness’ or ‘pseudo interactions’ of controlled rapport between customers and staff as mandated by operational policy.⁹⁸ Unlike the fast food counter and assembly line cafeteria buffet, patrons choose to believe that there is genuine interest from a ‘name tag’ staff member even though their service shifts are based on corporate profit.⁹⁹ Conceivably, these patrons may actually recognize the most important element of a *Third Place*. Similar to a good home in comfort and support, it is the regular clientele and staff who give a *Third Place* its character and instigate personal remedies to the monotony of cultural routines. Accommodating people when they are released from their social responsibilities elsewhere, *Third Places* nourish a familiar place for external comparison, relationships and human contact. As St. Germain states, “Where a traditional fast food type restaurant would encourage individuals to leave, a “*Third Place*” in terms of Oldenburg’s criteria would invite them to remain.”¹⁰⁰ They expand possibilities for friends to introduce newcomers to the playful novelty of genuine conversation and attract friendship. And just as it was decided from the conception of the common place, as the attendance of newcomers transform them into regulars, trust is gained and the support of its members is extended. It is the third realm and the *Third Places* within a community that continuously represent and facilitate the changing cultural condition of a city.¹⁰¹

figure 40



The Temple Bar Pub at Night. Dublin, Ireland
Sergio Pitamitz, 2006

figure 41



Entertainment at Darcy's Pub. Victoria, British Columbia
Author, 2006

figure 42



Nursery Rhymes at the Piano Bar. Bemelman's Hotel, NYC
Author, 2006

1.4 DEFINITION: WORKING TOWARDS A NEW THIRD PLACE

IN THE PRESENT, if authentic *Third Places* are recognized for their beneficial influence on North American culture, they can play an important urban and social role in cultivating sustainable public, private, municipal, institutional, and political support. However, little research has been conducted on the role of *Third Places* and their influence in downtown revitalization initiatives. By presenting authentic *Third Places* not only as businesses but as historic social levellers and contributors to the *genius loci* of the city (Fig. 40), the influential role of *Third Places* in downtown revitalization can finally be exposed.

If people are to be aware of the complexity and variety of the society they are a part of, and if they are to appreciate notions of civic identity and respect for others, there must be a place where they can occasionally see and experience a diverse cross section of that society. When people can actively participate in life within the public realm, they learn how to conduct themselves within it. This is especially important for developing ideas about citizenship.¹⁰²

The contemporary *Third Place* needs to satisfy the traditional *Third Place* criteria as well as allow room to adapt to the constantly evolving cultural criteria of the 21st century. It needs to be a welcoming friendly environment that will comfortably accommodate people when they are free from work and the home (Fig. 41). Non-inclusive, the relaxed atmosphere should be open daily and host a variety of activities that support communication and interaction within the community. Discreet while maintaining novelty, the establishment should encourage regulars to hang-

figure 43



A Daily Late Night Dining Courtyard. Trogir, Croatia
Author, 2004

figure 44



McSorley's Old Ale House Feminist Protest
JP Laffont, 1970

figure 45



Activity in the Central Square. Bratislava, Slovakia
Author, 2004

out and quietly self police while interacting with visitors and staff. Democratic in nature, it should be an ageless playground and storytelling roundtable for anyone and everyone (Fig. 42). The venues should encourage local downtown employment opportunities and catalyst new types of business enterprises. It should be willing to embrace international influences as well as new entertainment, information and communication technologies (ie. Wii, Wireless internet for online contact). Located within walking distance of the community, it should be incorporated into the urban fabric physically and historically as an active part of the city (Fig. 43).

It is the relationship between the contemporary *Third Place* and the city that will make it an authentic *locus solus* community anchor and catalyst. Considered a purist or rationalist, 20th century Italian architect Aldo Rossi criticized the lack of understanding about how the European city develops architecturally and culturally. In contrast to the Modernist planner, the definition of space for Rossi relied on the observation of the city as a public stage (Fig. 44) and a return to the “collective memory” cultivation of human experience. Persistent districts and respected symbolic monuments, or *locus solus*¹⁰³, testify commonplace cultural rituals and traditions of the constantly evolving city (Fig. 45). Such common places or *Third Places* embody the *locus solus* and govern them collectively as the *genius loci* of the city. Therefore, the *genius loci* of a city can be explained as simultaneously being the natural ‘organization’ of space and the mythical ‘memory’ of space by the community. Man only gains an existential foothold if he manages to create a truly meaningful place.¹⁰⁴ Understanding the city as an active repository of history, the architecture is a material artifact that can be read as a historical text of the city’s actual formation synthesized with the peoples’ meaningful values. However, it is best exemplified in daily downtown life where the theatre of the human condition is perpetually performed.

The carrier of man's values is no longer the "general human being" in every individual, but rather man's qualitative uniqueness and irreplaceability. The external and internal history of our time takes its course within the struggle and in the changing entanglements of these two ways of defining the individual's role in the whole of society. It is the function of the metropolis to provide the arena for this struggle and its reconciliation.¹⁰⁵

Therefore, the city can be perceived as an open theatre of events in representation and reality. It is a *place* that absorbs events, emotions and compounds them into a memory of the past while it stages the potential memory of the future. The comedy and tragedy of the human condition is performed eternally to an ever changing audience that have a varying awareness of the storylines. Regardless of design intentions, all spaces inhabited and explored by humanity have the potential to become meaningful to those who experience them. Representing the city as a stage, an experience and atmosphere can not be completely recounted, photographed or documented in maps.

A walk through the city becomes a promenade. The mundane act is elevated and the space within which it occurs assumes the mantle of a theatre, the urban rooms within which activities take place taking on a more theatrical significance. To be seen in a particular place and modifying behaviour accordingly.¹⁰⁶

Third Places can help citizens inform and envision the artful 'masterpiece' of the contemporary city. As such, the revival and development of a city can not be reduced into singular explanations or formal laws. A mix of businesses and activities can help stop the flow of economic "leakage" of the downtown¹⁰⁷, but a complete understanding of the downtown and the types of *Third Places* required to cultivate a growing community is needed. Further examination of *Third Places* as revitalization catalysts reveal the need for competent architects, planners and communities to support the development of social *places* in the downtown. As award winning restaurant architect and hospitality design specialist Martin E. Dorf explains, the popularity and prosperity of restaurants often follows the "Restaurant of the Moment" trend whereby diners expect the level of design to match the level of food and service precisely.

Approximately three out of four restaurants fail in the first year of business, according to recent statistics. Several reasons are cited, including undercapitalization, location, poor food and service, misunderstanding the customer base, improper management, and inappropriate design. Even if the food and service is good and the restaurant is managed properly, it can fail if it is in the wrong location or if it can't adapt to changes in the economy or shifts in demographic distribution. Some restaurateurs open in off-beat areas, spend relatively little on general construction and décor, serve well-prepared, moderately priced food, and are crowded the day they open. Others conduct in-depth demographic and market evaluations to find the best location, hire the best chef, and spend a fortune to build the restaurant and are out of business in six months.¹⁰⁸

From an economic standpoint, this reality could not be more apparent in the context of a mid-size city university / college and community (town-gown) downtown. The insertion of a trendy imitation *Third Place* could prosper immediately from downtown consumers upon opening but fail horribly within months due to lack of community support and student tastes. Meanwhile, a culturally considerate *Third Place* design situated in the downtown could produce and maintain numerous long-term benefits for locals, students and visitors. As a catalyst, it could activate a long term 'buzz' for the surrounding area by hosting community events and activities while prospering independently. Instead of developing spaces for maximum short-term monetary profit, contemporary *Third Places* should be built for maximum long-term community profit. *Third Places* should be steadfast and locally supported, unlike newer 'places' that are chain establishments attempting to capitalize on transient customers in prime locations.¹⁰⁹

2.0 CONTEXT: TOWN-GOWNS + DOWNTOWNS + MID-SIZE CITIES

Institutions of higher education may be formally established to further the pursuit of knowledge, but to many students they are more associated with socialising, freedom from parental control, and years of struggle to jump academic hoops and pay the bills. In later life, they may be remembered as temporary homes, social networks, workplaces, training sites, or simply as encounters with venerable professors, arcane knowledge and historic architecture.¹¹⁰

PLANNERS (along with developers and architects) are aware that planning evolves and adapts to the evolution of society, but the models and practices currently dominant in the profession have had marginal anticipated influence and has produced unexpected critical repercussions that little is known about. Societal and planning factors should operate co-jointly to enhance the profession's efficacy while ensuring it is adapted to the evolution of its societal environment.¹¹¹ However, our landscape continues to be developed blindly with newfound strategies and little consideration of the inhabitants; further complicating *places* for future generations. Dating back to the 1950s, this complex reality is best exemplified in the continuing evolution of North American university culture and campus planning.

As the national economies of the United States and Canada shifted from industrial manufacturing towards a post-industrial service economy, universities adapted to suit the developing political, consumer and designer tastes. As a result, North American culture continues to develop and embrace new cultural, recreational, demographical, and tourist-related activities.¹¹² During 1950 to 1980, the design and development of universities was guided heavily by modernist “order and efficiency” urban design principles that completely replaced and removed problematic areas.¹¹³ These principles split the university campus typology into two very distinct design approaches: the suburban-type and the inner city type development, both were considered to be isolated and insensitive to the student body and the community surrounding it. However, after 1980, new post-modern approaches to university campus planning were conceived under the title of “new urbanism” coined by Duany Plater-Zyberk & Company. By using local amenities, small-scaled retail and service development, planners “reinvented” new arts and culture implied venues.¹¹⁴

Presently in North America there are 973 universities, 90 of which are respectively located in Canada according to the Association of Universities and Colleges of Canada. In the mid-nineties, a ‘common sense’ revolution swept the province of Ontario due to increased enrolment and government funding. The Superbuild Growth Fund for Postsecondary Education, while offering province wide retirement options for faculty and staff, birthed numerous buildings to spur on the physical renewal of several competitive provincial campuses. It is important to note that in Canada, the government is responsible for funding education at the provincial level while American post secondary education consists of three basic types of education facilities. In the United States, facilities are either: private institutions controlled by private individuals, public institutions supported publicly, or community colleges supported by the local community. As such, American universities are usually treated by the law as a

'corporation' because the American federal government does not directly organize or regulate universities. So, while the North American university must address the educational concerns of its local community culture, local governments increasingly view universities and colleges as engines of physical and programmatic economic development in a city.¹¹⁵ Over the years, universities and local governments in North America are realizing that although the suburban-type campus of the 1950s has provided employment, culture, and business development opportunities to their respective host city, they are ultimately insular and completely limited to the campus. Consequently, a new strategy for increasing enrolment and campus physical expansion from the limitations of the suburban type campus is the satellite campus or off-campus facility located in nearby cities.

2.1 MID-SIZE CITY: DECLINING DOWNTOWNS

TODAY IN CANADA, mid-size cities with declining downtowns and central business districts (CBDs) are now embracing a university / college satellite campus or off-campus facilities as a “contemporary” means of instigating urban revitalization and provoke economic spin-offs.¹¹⁶ Almost one quarter (23%) of Canadians live in a mid-size city that ranges from 50,000 to 500,000 in population and often perceived as scaled down versions of larger metropolitans.¹¹⁷ However, recent work by Mid-size City Research Centre at the Faculty of Environmental Studies, University of Waterloo indicates that neither the structural dynamics nor the policy issues of mid-size cities are the same as those of larger places. As such, permanent research programs continue to compile knowledge about the central business district or downtown core area population of a mid-size city as it increases considerably upon the insertion of a satellite campus or off-campus facility. “The expansion of higher education has contributed to the increased attraction of cities.”¹¹⁸ Although this approach to downtown revitalization has definite long-term advantages and immediate benefits, it is important to understand what caused the initial CBD to decline and learn how to avoid repeating the same with even worse results.

Within the last decade, explanations of why mid-size city cores are suffering have concentrated on urban dispersion and central city economic descent due to the North American dependency on the automobile.¹¹⁹ In most cases a typical mid-size city downtown exhibits many characteristics that distinguish it from larger metropolitans and smaller rural areas, but many factors can contribute to the cause of its decline. Often enough, the urban form of a mid-size city is dispersed due to a low population density, poor public transit and high dependency on auto-based accessibility.¹²⁰ However, a larger scale explanation reveals that mid-size cities across North America are in decline as a dynamic result of the local impacts of globalization, technological advancements and demographical / social change. In fact, it is important to note that the term of ‘CBD decline’ is specifically used with reference to the economic functions of the city centre business district and is separated from the decline of cultural development in the downtown. Traditionally, a CBD is the employment node for high-order tertiary functions (e.g. head offices, financial institutions, etc.) and the sector with the most dynamics of modern urban economies. Such information-rich service activities have traditionally constituted the core of the CBD as the urban land most intensely used and with the highest land value.¹²¹ In the 1980s, mid-size cities unable to develop a traditional CBD often succumbed to the larger surrounding metropolitans and have remained with little to no core area development.

Lacking a centralized core alongside low post-WWII residential (e.g. ‘suburban’ housing development) and employment densities, many mid-size cities were small when excessive growth in metropolitan areas began in the 1950s.¹²² As a result, most declining mid-size cities lack sufficient concentrations of activities within their downtowns to sustain efficient transit systems due to the general absence of downtown growth engines associated with larger cities (e.g. financial communities, professional employment, etc.). The lack of accessibility to activities and employment has resulted in the dependence of any new contemporary development within, and around, the mid-size city to rely and to accommodate for commuter auto use.¹²³

Meanwhile, the core areas have deteriorated into liabilities that are often affected by: health and safety issues, social problems (homelessness and poverty), poor aesthetics and design, business decline, economic uncertainty, cultural and environmental neglect, lack of political and community leadership, and an aging infrastructure.¹²⁴ Fortunately, awareness of how the contemporary suburban environment has developed continues to spread and educate the masses. In award winning films such as *The End of Suburbia: Oil Depletion and The American Dream* (2004), the automobile continues to be widely revealed as the catalyst for suburban growth and directly contributing to the success and failure of downtown core revitalization.

Consequently, as North American downtowns lost business and demographics to the suburbs in the post-war period, downtown renewal research has increased focus on the physical and commercial result by planners, with developers and merchants, attempting to re-invent and rebuild city centres.¹²⁵ As awareness of what they represent and contribute to a city, diagnoses of what causes downtown decline in a mid-size city have become more specific. Trends toward the decline or the prosperity in downtowns are most readily seen in retailing since it is often the one sector of the economy found in downtowns elsewhere.¹²⁶ In many small towns and cities, main street revitalization has specifically assumed an important role in promoting local economic and cultural development at a local level within the context of larger structural circumstances (e.g. uneven development, non-metropolitan growth, and economic restructuring). Traditionally as the primary place for business, central access to transportation networks and the main supply of high density buildings; downtowns are considered to be the active symbolic heart and the principal image of a city.¹²⁷ They act as a barometer to the overall health and stability of a city's commerce, cultural identity and sense of community. Typical American downtown districts were not created in a particular era, unlike suburban shopping malls or office complexes, but evolved gradually in response to changes in socioeconomic patterns, technologies and policy at both the national and metropolitan levels. In the early 20th century, downtowns were the most accessible part of the city shaped by pedestrian traffic and mass transit.¹²⁸ Downtowns also demonstrate how people in a city co-exist in their residential, professional and public social lives.¹²⁹ "After all, downtowns without pedestrians look lifeless and boring, whatever the quality of the built environment."¹³⁰ Understanding the iconography of a downtown as a simultaneous place and a process that dynamically supports, reacts, and adapts to the interactions amongst its citizens has revealed the importance of studying new downtown revitalization strategies, such as town-gown partnerships.

2.2 IMPACT: TOWN-GOWNS IN NORTH AMERICA

COMMUNITY AND UNIVERSITY / COLLEGE (e.g. town-gown) partnerships provide opportunities for new employment, culture, education and business development in downtowns. Moreover, many North American town-gowns are also working together on a number of revitalization initiatives that include: urban design and redevelopment, housing rehabilitation, historical preservation, community development, and small local business support. In the United States, the university's role within the downtown has been primarily related to renovating housing stock and providing affordable housing loans to improve local real estate values.¹³¹ In effect, the maintained presence of a university / college located within or in proximity to a downtown is considered an essential component to its stability and may be interpreted as a better contemporary substitute for declining CBD industry and corporations.

Consider the mid-size and large city downtowns that have adopted and project a "corporate centre" identity at the expense of other core functions. Although the hordes of white-collar office workers may represent a modern business-oriented downtown, it may reveal a one-dimensional downtown; limited to activity only during weekdays from 9-5. Evenings and weekends when the office buildings are empty, activity ceases in the "central business district" and distinguishes it as a corporate center instead of an eternally active multi-dimensional downtown.¹³² Therefore, the notion of a downtown university as a 24 hour growth pole is intuitively appealing and has been tested repeatedly to demonstrate the economic benefits of a 'university-regional influence' over time.¹³³ "At the local level, many colleges and universities are crucial to the survival and growth of local businesses – from real estate developers and construction firms, through hotels, restaurants and equipment suppliers, to janitorial contractors, pizza delivery and taxi firms."¹³⁴

As powerful economic generators (e.g. growth poles), the presence of a university or college in a city can greatly influence the social and political agendas of the local and regional area. Take for example the 1000 acre 1960s suburban compound of the University of Waterloo campus in Ontario. Although it is distanced from downtown Kitchener, it consistently supplies a steady flow of student nightlife, business and downtown pedestrian activity year round. It can also be noted that the most significant University of Waterloo alumni contribution to the city and region is the innovative wireless solutions designer, manufacturer and marketing leader: Research in Motion (RIM) founded in 1984. Located north of the campus, RIM Park provides employment opportunities for UW co-op students and grads while giving back to the community through numerous sponsorships and donations. By definition, growth poles and centres are actual developing places that ideally emerge naturally or as a result of government policy to foster economic development in the less prosperous surrounding areas.¹³⁵

However, in the specific case of a declining downtown embracing a university satellite campus or off-campus facility, it is important to be aware that the town-gown partnership between host community and university is not solely engaged for civic responsibility and academic inquiry, but also for their respective self preservation, marketing and their need for self expansion.¹³⁶ Just as the universities of the 1950s were influenced by the global economy shifts, gaining "popularity" continues to encourage contemporary universities and colleges to suit the developing tastes of their "consumers". Yet, not every adaptation has resulted positively, take for example the virtual university approach.

The virtual university, once thought by some to represent the future of university education, has not taken off as fast as predicted. University administrators are learning that many elements of on-site teaching cannot be duplicated online. Students are learning that real classrooms have an intangible aspect that can never be replaced on a computer or in simulation.¹³⁷

So, as the competition between universities for enrolment numbers and government funding continue to escalate, a major marketing factor for new students now depends increasingly on the physical limitations of the campus and the cultural amenities within its vicinity. The development of their immediate neighbourhoods can negatively affect student enrolments if they are deteriorating or with outdated facilities. Universities typically depend on and contribute to the health and vitality of their local host communities to protect their combined interests. The surrounding environment directly affects the competitive advantage of a university aiming to attract and retain the best students and faculty. As they become more numerous and gain higher profiles, partnerships between institutions of higher education and local communities will focus more attention on how they are formed, operate, and what they accomplish. In other words, one should keep in mind that university-community partnerships make the search for definite answers not only difficult, but potentially limiting.¹³⁸

For that reason, successful town-gown partnerships endeavour to emphasize the importance of building trust, strong relationships and social capital between the university and the community. The presence of a university in a community can promote sustained civic engagement as a space and place for public discussion. As a 'public sphere', universities can also be employed by the city to instigate and support public involvement in environmental decision making and community visioning programs.¹³⁹ Community building embodies a comprehensive view of neighbourhoods that stresses linkages among the physical, social, cultural, and economic components of a community rather than treating them separately. Ties between economic development, local education and training systems have high priority as they challenge the preceding traditional forms of operation.¹⁴⁰ In fact, most town-gown communities depend on their universities to fill the leadership gaps left by depleted or departed industry and corporations. "In some cases, the need for university involvement in community planning and development has been intensified by a lack of, or inadequate and ineffective, planning by official City planning and community development agencies."¹⁴¹ Historically many institutions deliberately wall and cut their campus and culture off from their neighbours instead of weaving into them.¹⁴² Therefore, town-gown involvement in downtown revitalization is vital to the mutual learning and development of meaningful solutions to help understand the dynamics of the downtown and how to nurture them accordingly.¹⁴³

figure 46



University of Toronto Graduate House. Toronto, Ontario
Simon Pulsifer, 2005

figure 47



The Nostalgia Tour 2007. Kitchener, Waterloo
Goran Sudetic, 2007

figure 48



"Victoria's Main Attraction" Strathcona Hotel. Victoria, BC
Author, 2006

Even after successfully securing a new development site, difficult demands must be balanced delicately by the university and the community. Donors favour signature landmark buildings (Fig. 46), the city requires regulatory compliance, neighbourhood activists want input and the potential benefits of campus expansion plans, parents want a safe environment for their children, and most of all, students desire contemporary retail and entertainment options.¹⁴⁴ Different organizations and individuals that can contribute different abilities, expertise, and resources need to communicate with one another.¹⁴⁵ The task of reviving an ailing downtown requires long-term cooperation and commitment from all members of the partnership. University / college and community stakeholders must agree upon the design of a new campus facility before development. Differences must be addressed to determine the extent of involvement from partners from public, private and community sectors to resolve tensions between academia and community. "Participating leaders need to act in a visible manner that avoids reproducing historic patterns of hierarchy, privilege, and domination based in and reinforced by racial and class conflict."¹⁴⁶ Consequently, short and long term agendas for the city's local design strategies must also be modified to incorporate the presence of the emerging university culture, both positive and negative.

An often overlooked repercussion of campus expansion is the impact of the actual students well after the initial development of a university facility or campus. Unfortunately, the popular 'branding' of a university in a downtown can cause negative long- term drawbacks such as increased traffic and the pressured displacement of long term residents, both university employees and other urban dwellers, who can no longer

afford to live in such attractive residential communities.¹⁴⁷ The 'studentification' of neighbourhoods near campus is a growing phenomenon in many parts of the world, with student rentals displacing former homeowner households and non-student tenants. "Studentification is not gentrification because the neighborhood usually does not physically improve."¹⁴⁸ As Dr. John Allinson of the University of the West of England explains, "student culture can often 'take over' certain areas of cities, driving out 'indigenous' populations (mostly families) in the process and introduce certain patterns of service mixes and behaviour into these areas."¹⁴⁹ These include the eventual conversion of houses and other buildings into multiple occupancies; the adaptation of shops and facilities to student markets; and the dominance of a transient young middle class community. Although the monoculture may provide a certain atmosphere of security amongst students, it can have disastrous effects on the social and physical environment. In most cases, student populations have no commitment to their neighbourhoods; leaving unwanted litter, unannounced noisy late party nights, higher burglary rates, property damage, inflated property prices, and high off season vacancies in their wake.¹⁵⁰

At the same time, to artificially segregate and separate the student population from the community can be more detrimental. "What the 'not seen and not heard' strategy fails to address is the attractiveness of shared community space for young people, who do not want to be excluded or be invisible in the everyday life of their cities."¹⁵¹ As successful town-gown city centres become more popular living places and acquire the 'buzz' of a lively developed social environment (Fig. 47), there is also evidence of overlapping demands from the larger population for similar locations and lifestyles.¹⁵² Allinson insists, "Some regard students as the 'trailblazers' of city life, and the cultural, commercial and entertainment facilities (Fig. 48) that they support and which follow in their wake proving an attraction to many other sectors of the population."¹⁵³ Positive impacts of student culture in a town-gown can include energized charity and volunteer work; the regeneration of the 'grim' parts of town with a new thriving youth community, and increased spending power to local shops, services and *Third Places*.

In addition to a strategic town-gown partnership, downtown revitalization is a process that requires community support that can easily be cultivated in a contemporary *Third Place*. The reality of a satellite campus or off-campus facility can present challenges that are multifaceted and new to practitioners, communities, and academics alike. Located in the downtown of a mid-size city, the design strategy can be interpreted as the negotiation of the popular inner city type with the declining suburban-type campus. However, it is a controlled strategy that limits design only to a designated institutional site rather than expanding the focus to the downtown as a whole. Town-gown partnerships can be a realistic means of increasing resources for addressing community problems, but expectations of partnerships are often so fantastically grand that those who create them can lose sight of the problem solving reality of realistic analysis, organizing, planning and funding solutions.¹⁵⁴ Producing an urban design strategy and developing new buildings with public realms clearly requires considerable organizational, financial, and professional resources from the community and the university or college. Consequently, much like the ancient Greco-Roman *Common Place*, new *Third Places* can help facilitate the growth of a new downtown town-gown culture by being a forum for the student population and the growing downtown community. The earlier that *Third Places* can be established in a town-gown downtown, the process of revitalization will be more beneficial for the future of the community.



figure 49
The City of Cambridge.
Aerial Photo, 2005

figure 50
Galt City Centre. Cambridge, Ontario
Author, 2007



figure 51



Rural Commons Along the West Bank. Galt City Centre
© Public Archives of Canada 1874

figure 52



Galt Main Street. Cambridge Post Card, ca. 1900s
courtesy of Isabelle Cowan Morley

figure 53



May 18, 1974 Flood. Water Street, Galt City Centre
courtesy of Munro Fraser

2.3 CASE STUDY SITE: DOWNTOWN CAMBRIDGE, ONTARIO

THE RESEARCH SETTING for the thesis focuses on a town-gown downtown located in The City of Cambridge, a 112.86 square kilometre mid-size city located roughly 100 kilometres from Toronto in Ontario, Canada. According to Statistics Canada, currently the population is around 120,371 and is “expected to grow to 177,000 by 2031.”¹⁵⁵ The City of Cambridge started out in the 19th century as four distinct settlement communities (Preston, Hespeler, Blair and Galt) that came into being in 1973. Cambridge then merged with Kitchener and Waterloo into a higher level multi-core known as the Regional Municipality of Waterloo. Located along the Speed River, Preston began as a settlement of German speaking Mennonites from Pennsylvania in the 1800s and became known for its hotels with mineral springs. Hespeler, also a Mennonite settlement, was known as ‘New Hope’ until it was renamed in honour of Jacob Hespeler, who brought the Great Western Railway and the largest textile producers in Canada to the town. However, Blair was the first of the Mennonite settlements to truly harness the power of water and provide extra power for the many flour mills in the town.

The town-gown downtown is situated in the core area of the Galt City Centre which is nestled along the Grand River. Galt has a deep Canadian Heritage that dates back to 1784 when the British Crown granted the Six Nations Indians all the land along the river. Led by Joseph Brant, 90,000 acres of land was sold to the Honourable William Dickson in 1816.¹⁵⁶ In the company of Absalom Shade, Dickson started a new settlement of Shade’s Mills that grew slowly until it was renamed Galt in honour of the Scottish novelist and Commissioner of the Canada Company, John Galt. In its early days (Fig. 51) Galt was an agricultural community but by the late 1830s, the settlement developed an industrial

figure 54



Flood Wall Markers. Grand River, Galt City Centre
Author, 2006

figure 55



Water Street Revitalization. Galt City Centre, Cambridge
Author, 2006

figure 56



Cambridge Centre Shopping Mall Entrance
© Cambridge Centre, 2002

base and gained such a reputation for quality manufactured products that it was known as “The Manchester of Canada”.¹⁵⁷ As a world renowned industrial town with a vibrant community (Fig. 52), it was the most important town in the area until it was finally overtaken by Kitchener at the beginning of the 20th century (Please refer to The History of Galt, Cambridge in Appendix A). However, the mills ended in the 1940s, followed by the complete decline of the industrial textile industry in the 1970s. Due to the infamous ‘One Day in May’ flood of 1974 (Fig. 53), subsequent demolitions and concrete flood control infrastructure physically changed the downtown’s relationship with Grand River (Fig. 54). The river which was the cause of the town settlement, no longer drove the machines of the industry and nearly destroyed it.¹⁵⁸ Today, the brick and limestone buildings remain in the downtown (Fig. 55), semi-abandoned in the 1980s by businesses attracted to the ‘commercial district’ auto strip of Hespeler Road (Highway 24) off the Macdonald-Cartier Freeway (Highway 401). Just outside the Galt City Centre area, the district is the home of the Cambridge Centre shopping mall (Fig. 56), big box stores, chain restaurants, and numerous strip mall plazas.

Since 1998, The City of Cambridge has been committed to revitalizing the historic core areas of Galt City Centre, Preston Towne Centre and Hespeler Village. The Cambridge Core Areas Revitalization Program is currently encouraging people to come back into the core area by endorsing attractions and events. The Southworks Antiques Mall and Factory Outlets – Canada’s largest antiques emporium is located along the Grand River and one of the oldest Farmers’ Markets in Canada, which offers farm-fresh produce, top quality meats and cheeses every Saturday year round is next to the City Hall. Cambridge summer events include Cambridge Arts Festival, Riverfest and Dragon Boat Races, the Cambridge Galleries’ Printmaking Fair, the Highland Games, The Mill Race Festival of Traditional Folk Music, and the Cambridge Fall Fair.

figure 57



The Riverside Silk Mill in 2001. Galt City Centre, Cambridge
Erica Govan, 2001

figure 58



PocketPark at UW School of Architecture. Galt City Centre
Gabe Li, 2006

figure 59



Main Street Classic Car Show. Galt City Centre, Cambridge
Author, 2007

In November 2000, a Cambridge-based group of business owners and friends of the School of Architecture (SoA) known as the Cambridge Consortium approached the University of Waterloo with the idea of providing a new home for the School. Spearheading a \$27 million dollar fundraising drive, the University moved the SoA from the main Waterloo campus to the Galt City Centre in 2004. The SoA relocated into the renovated 85,000 sq. ft. Riverside Silk Mill (Fig. 57) on Melville Street along the Grand River facing Queen's Square near the Main Street bridge. Enticed by a great site and ample funding, it was not a hard decision for the faculty to move and the downtown to, "replace the spinning and weaving of the old economy with a creative and knowledge driven endeavour."¹⁵⁹ The facilities for 300 students, staff and faculty is an upgrade with new design studios, labs, classrooms, grad offices, a fitness centre, and a multipurpose loft space. There is an expansion expected before 2010 from the Faculty of Engineering and collaboration with Conestoga College. Currently the SoA has one of the two art galleries in Cambridge, a *Third Place* café for students and townspeople to meet, a spacious library, film theatre, public auditorium, and plays host to civic events such as the Mayor's Celebration of the Arts (Fig. 58).

At the time of writing this, the SoA has diversified its profile and continues to strengthen town-gown partnership ties to the community by boosting property values to encourage Main Street activity (Fig. 59) and new development all over the downtown. The Waterscape Condominiums and Tiger Brand Lofts are nearing construction, the Drayten Performing Arts Theatre is expected to be built in the core area within the 5 years, and there are ongoing conversations about bringing the Venice Architectural Biennale to the city for 2010.

2.4 CRISIS: SOCIAL + CULTURAL REVITALIZATION

DESPITE ALL THE RESEARCH AND STRATEGIES, many mid-size cities embracing new university or college facilities are shifting their downtown revitalization strategies to generalized planning solutions instead of creating places for custom collaborations with their university, planner or architect.¹⁶⁰ In a recent study conducted by UW Planning professor Pierre Filion, an evaluation and ranking of mid-size cities across North America revealed that many mid-size cities are indeed facing serious difficulties.¹⁶¹

As a health indicator, most mid-size city downtowns in Southern Ontario are in bad shape and are experiencing severe retail activity decline.¹⁶² It was further observed that those city downtowns ranked as successful or very successful all shared distinctive attributes which included: high levels of pedestrian activity; a strong tourist or visitor appeal; a well-preserved historical district; attractive natural features such as waterfronts; and the presence of a university in, or close to downtown.¹⁶³ However, these shared attributes are all direct spin offs from the mix of business and cultural activities located in the downtown (Fig. 60), not due to basic physical and functional improvements.

Regardless, a majority of revitalization strategies for declining downtowns have ignored the potential for cultural improvement and have focused solely on either physical improvements (e.g. main street improvement, pedestrian-friendly environments, waterfront/commercial development) or functional improvements (e.g. business/economic development, marketing, mix housing, and zoning).¹⁶⁴ As Oldenburg explains, "By their definition, a core setting in a neighbourhood or community is that place where one is more likely than anywhere else to encounter any given resident of the community."¹⁶⁵ So despite the merit of spreading downtown improvement awareness, cities amidst or about to start recuperation continue to follow general planning solutions involving physical and function improvements, not recognizing that they only contribute to part of the revitalization solution.

In fact, the majority of literature dealing with downtown revitalization and town-gown partnerships does not acknowledge or incorporate the crucial role of the student-community culture as it develops with the downtown. Furthermore, the solutions offered by academics and practitioners from other cities do not necessarily guarantee the same desirable results of economic and social stability.¹⁶⁶ Even more disconcerting, is the lack of concern about town-gown communities that remain the same or improve little despite the insertion of a new university facility. Downtown businesses and services often remain unwilling to change or adapt even though research suggests that revitalization begins with innovation, new market orientation and risk taking.¹⁶⁷ Perhaps the most unfortunate result is yet to come, as town-gowns without the proper insight about their student-community will deny the eventual failure of their institution's contribution to downtown revitalization. There is a need for places, *Third Places*, to recognize and cultivate the population to inhabit, learn and activate downtown revitalization. It is evident that an active remedy grounded in the specific understanding of the downtown and town-gown will cultivate and maintain the emerging community culture before it reaches an irreversible crisis point.

Creative capacity is not generated in isolation. Innovative responses are sparked by recognizing that a situation is causing problems or is otherwise inadequate: it is much more difficult to generate innovation where everything is seen to be satisfactory. A self-conscious recognition that a city has a crisis or challenge that needs to be addressed is the starting point for considering creative solutions; without this no political will or sense of urgency can be generated to drive creativity.¹⁶⁸

So while mid-size cities are eagerly embracing new university campuses to catalyst downtown revitalization and improve their popularity, it is important to note that the emerging culture will require new types of development to attract and maintain a healthy town-gown downtown. Planning Graduate Director of Cambridge University Ray Bromley sums up the ideal town-gown most eloquently, "College towns are renowned for their cultural facilities and for one-of-a-kind restaurants, cafes, handicraft shops and bookstores. They typically have concentrations of liberal intellectuals, including many retirees who have chosen to stay or to move to the community because of its cultural attractions. College towns are tourist attractions, and their colleges and universities have a very favourable setting to recruit excellent students and faculty, and to attract generous funding."¹⁶⁹ However, the reality of a new town-gown downtown immediately exhibiting all these traits is rare, especially if people in the community are unwilling to adjust their vision of the downtown and readapt. Without taking risks to develop, decades of slow gradual development from all sectors of a city can lead to only a portion of this vision.

In Manchester England, the City Council commissioned consultants Urban Cultures Ltd in 1991 to undertake a major study of the cultural policy of the city. The City Council recognized that culture and the arts should be used as a platform for tourism marketing in Manchester in the early 1990s and developed a cultural strategy before most cities had recognized the economic and social benefits of investing in culture. The report recommended that, "Shops should remain open longer and other mixes of activities should be introduced – cafés, restaurants, arts venues, gyms and so on. Public support services such as transport and policing should adopt more progressive regimes for the evening. More housing could be provided in city centres. Culture can be used to animate, to put on events and activities which attract people to visit the centre or perhaps stay longer after work."¹⁷⁰ Therefore, both university / college and community must realize that to move towards their vision of their town-gown downtown, they have to initiate different types of cultural development that combine the existing vernacular with a variety of flexible programs.

New town-gown *Third Places* will develop interaction within the community and the university demographic to act as catalysts for growth, both physically and socially. If places look just like all the others, without any special features or attributes to bind people to them, the result is cities and towns that are less liveable. However, "adding to the downtown housing stock provides patrons for downtown businesses, makes working downtown more appealing, adds activity to downtown streets on evenings and weekends, and creates a greater sense of security."¹⁷¹ Some successful town-gowns have benefited from this return and recovery of pre-industrial roles by developing centres for the arts, entertainment and community traditions.¹⁷² In fact, town-gown downtowns specifically have an additional demographic resource advantage: a steady stream of students who will eventually graduate from the university to eventually live, work and play in a city of their choice. In Richard Florida's *The Rise*

of the *Creative Class*, he argues from an urban theoretical perspective that concentrations of creative, highly-educated people are attracted to places with above average cultural facilities, downtowns, schools, parks and recreation, with historic buildings, distinctive landscapes, and within walking distances of residential development.¹⁷³ As a result, such an ideal demographic can provide a rationale for high investments in education, considerable subsidies for arts and entertainment, increase the overall social and physical maintenance of a city, and completely reinvent declining downtown service businesses with their continued presence.¹⁷⁴ Yet, such reinvention requires that the community first know what kind of downtown it wants.¹⁷⁵ It requires a community to decide how it wants to portray and cultivate its new and old identity, heritage, and quality of life to visitors and following generations.

A variety of town-gown *Third Places* can become an expected part of the everyday landscape and integral to the communities that they unite. In the context of mid-size cities embracing the role of a town-gown, the new design of authentic *Third Places* requires extra consideration.

figure 60



Summer Tourism in a Mid-Size City. Stratford, Ontario
Author, 2006

figure 61



Hess Village near McMaster University. Hamilton, Canada
Rick Cordeiro, 2007

figure 62



The Office Party at 15 Melville. Galt City Centre, Cambridge
Author, 2006

2.5 REALITY: DOWNTOWN TOWN-GOWN THIRD PLACES

The front of the profession is the university and it is worth asking whether the student's university experience is such as to discourage individualism in the discovery and incorporation of third places into adult lifestyles.¹⁷⁶

THE UNIVERSITY EXPERIENCE to most students is merely a phase before becoming part of the working world, but it is important to note that it is also a phase for people to understand and observe the society they will be becoming part of.

For 'frosh' first years, university is often their first experience completely distanced from the family realm and all the familiarities that accompany it. Familiar faces can vary from class to class, term to term and year to year. Consequently, the role of a genuine *Third Place* can provide a familiar neutral ground outside of school and residence; to get acquainted with others adjusting to the same situation. Moreover, town-gown *Third Places* can offer younger students a chance to exchange perspectives with students from nearby universities and colleges, older students, professors, and local regulars. Exchanging perspectives during this important pre-professional life phase can positively affect consequent professional and post-professional phases. Often, staff can recognize familiar faces returning from co-op terms abroad or serve up favourite foods and drinks from memory. *Third Places* in town-gowns can also differentiate themselves from modern establishments by welcoming students to loiter, lounge and hang out while encouraging the atmosphere of an informal public life.

figure 63



Farmer's Market Coffee Stand. Galt City Centre, Cambridge
Author, 2007

figure 64



Daily Melville Cafe Line. School of Architecture, Cambridge
Author, 2007

figure 65



"Hungry Eyes" Themed Walshee's Thursday Night Poster
Author, 2007

In fact, many loyal regulars who grow up socializing in *Third Places* during their university or college years learn how they would like to be part of and contribute socially to the community they will join after graduation. Likewise, there is no question that the university experience promotes drinking and that of tavern drinking.¹⁷⁷ However, long after the realm of education, many college and university graduates continue the act of informal public socializing accompanied by alcohol consumption into their professional and even family realms. Many Friday nights after a deadline or project submission are spent with co-workers and friends at the nearest watering hole; reminiscent of infamous end of term themed house parties (Fig. 62).

But unlike the popular 'bar districts' (Fig. 61) or main street *Third Place* venues available and accessible to the student population in established downtowns or metropolitan cities, new town-gowns are lucky to have one or two places within walking distance of the institution. As a student, automobile use is often subdued on a campus and the 'street' becomes the infrastructure for travelling, shopping and exercising afoot. The pace of travelling also slows between points of departure and destination to allow for observation, informal encounters with passers-by and walk-ins into local *Third Places*. In the context of the case study, the Galt City Centre has several community based *Third Places* already established in the downtown. Anchored in the Farmer's Market, the coffee bar positioned near the Ainslie and Dickson Street entrance provides warm hospitality and jovial heckles towards Leafs fans (Fig. 63). With limited seating and friendly family service, it is a place for early morning market-goers to kick start their Saturday shopping ritual. Nearby, both Dee Dee's and El Rinconsito Mexicano located on Ainslie Street offer affordable authentic 'soul food' within a relaxed atmosphere for life time regulars. Orders maybe slow and even lost in translation, but they authenticate the place differentiating it from the over-polished fast food chain. The Golden Kiwi and Café 13 provide hints of nightlife for the crowd of regulars on

the patio and trivia nights every Wednesday during the winter at The Black Badger. During the summer they are hangouts for musicians, business people and students returning from out of town post secondary education. There are also daily lunchtime and dinnertime crowds at Red Basil and Mr. Sub, with friendly conversation, affordable food and fast service. However, there are only a few student culture oriented *Third Places*, other than Walshee's and the Melville Café (Fig. 64) located within the SoA, that bridge the gap between the downtown community and university cultures.

As the University of Waterloo's presence in the downtown continues to expand in the City of Cambridge, there is a critical need for new types of development to moderate healthy socioeconomic and cultural development. Specifically, since the SoA relocation, the architecture co-op student community has become even more isolated from the larger university body. Total enrolment of the SoA is 380 students but only includes between 150 and 230 undergraduates in Cambridge at any time.¹⁷⁸ Even with a steady graduate population, the transient undergraduate body maximizes to three classes in the Fall term, while both the Winter and Spring terms only have two classes. With an undergraduate co-op program, architecture students alternate in four month intervals between provincial, national and international workplaces and time at school.

A cultural and social puzzle unto itself, it isn't a surprise that the SoA student population rarely makes lasting contacts with each other or with the local downtown community, except for a loyal group who meet once a night weekly at Walshee's, the local pool hall (Fig. 65). However, many students remain and even grow to become hostile towards the downtown environment due to their more lively experiences in metropolitan cities during co-op terms. The downtown of Cambridge will never compare to the streets of Montreal, New York or Barcelona, but immediate improvement is needed to keep the SoA community from leaving the city whenever they get a chance. In an article written by SoA undergrad Magdalena Milosz in the University of Waterloo student paper, it is apparent that the current state of the downtown is not student-friendly.

The core area's face is in a constant flux. Since the school opened its doors, many businesses have shut theirs for good. Main Street is afflicted by empty shop windows and short business hours, leaving students with limited choices for shopping, recreation and nightlife after long days in studio.¹⁷⁹

In a recent report initiated by CURA on the 'Effects of the School of Architecture in Galt City Centre', the *What's Your Opinion?* research team surveyed the School of Architecture community, the local community, and the local business community to assess and evaluate the physical and socio-cultural impacts of the SoA. The results reveal that although 82% of the community respondents surveyed were positive and generally enthusiastic about having student life, less than 25% of businesses surveyed reported making changes to their business to address the student population. Moreover, the top three potential improvements among SoA and community respondents varied in social and aesthetic priorities. SoA respondents were generally unsatisfied with, the variety of successful night life activities, independent retail and restaurants, and wanted a safer more welcoming environment. Meanwhile, community respondents felt that better maintenance and reuse of vacant abandoned buildings, a well-maintained litter free downtown, and a greater variety of independent retail and restaurants are needed. The results do reveal that there are definitely shared priorities and opportunities for 'collaborative' improvements that will benefit both cultures and the downtown.

However, it is important to note that the surveys present reactions from two growing monocultures in the downtown that really need to communicate with one another. Of the 251 SoA respondents, it comes as no surprise that 92% were under the age of 30 years. However, of the 80 community respondents, 71% were over the age of 40 years with families. Even though the overall population statistics are positive, the demographics in the City of Cambridge reveal a growing mature professional monoculture in addition to the pre-professional university student population. Most recently, Statistics Canada shows that the population total of all the four original Cambridge communities (Galt, Preston, Hespeler and Blair) continues to grow and has reached 120,371 in 2006, a 9.1% increase since 2001.¹⁸⁰ However, the percentage of the population aged 15 and over is a solid 79.6%, and the median age of the population is approximately 36.4 years old. Furthermore, “43,275 of the 44,589 total private dwellings are private dwellings occupied by usual residents – suburban homes.”¹⁸¹ At the time of writing this, it seems that much of the new downtown development is currently aimed at either the oversaturated student rental market or attracting wealthier consumer classes and seasonal tourism.

Considering the reality of an ever expanding youthful university student life in the downtown, it seems that there needs to be a dialogue between the SoA students, young professionals, families and the aging generations to develop the downtown. The contemporary downtown town-gown *Third Place* must adhere to the familiar criteria of as existing *Third Places* as well as allow room to adapt to the evolving university culture of the 21st century. A welcoming friendly environment, it should comfortably accommodate patrons when they are free from work, school and the home. Non-inclusive, the relaxed atmosphere should be open daily and host a variety of activities that support communication and interaction while maintaining a discreet air of novelty. The attraction of such *Third Places* will gain immediate long term town-gown support and encourage the shared envisioning of the city.

A good place contributes to the standing of a good college or university, and a good college or university contributes to the economic development and cultural vitality of the place in which it is located.¹⁸²

Otherwise, it is most likely that any new development will probably encounter mixed public reactions, opinions will be vented silently or on the pages of the local newspapers and discussions about the future of the city will become more politically charged. More over, no matter how valid or misinformed the arguments and opinions, a majority of the responses from both monocultures will never reach the hierarchy of the developer, owner, city planner or the architect. Eventually, buildings will be torn down and replaced with unwanted new ones by private developers, commercial development will remain strictly vernacular or sell out to corporate identities, entrepreneurs will lose their shirts to an unsteady retail market, students will go to other cities for entertainment, alienated families will continue shopping at big box chains, and the downtown will be eventually abandoned again by apathetic commuters.

A man works in one place, sleeps in another, shops somewhere else, finds pleasure or companionship where he can, and cares about none of these places.¹⁸³

As witness to Cambridge's downtown revitalization, a number of critical questions arise about whether mid-size cities embracing satellite university campuses even recognize this impending crisis or know how to avoid this potential cycle before it becomes accepted as status quo. Does the general population want to have their voices heard by the people physically building their downtown? Would things change if there were common third realm places in the downtown where members of the community could meet, discuss, socialize and network together with these influential people? Could this counteractive process of development be altered or improved to include the creative voices of the community? Do people want to learn and question their city's past, present and potential future? Or are most citizens just apathetic to the process altogether and prefer ignorance anyway? Are developers and owners to blame for creating spaces for consumption instead of places for community in the downtown? Will the ivory tower university and transient student population be blamed for the future decline of the downtown? Perhaps the responsibility of this task falls in the hands of the person designing the new types of places in a city. Or is it finally time for the average citizen to realize that he/she can shape and change their downtown if they work together with the right designers and developers? Maybe the answer to resolving the potential crisis of revitalizing 'place' requires a reconsideration of the role of the architect.

3.0 RECONSIDERATION: ROLE OF THE ARCHITECT + DESIGN

When the common values of society are generally in doubt, as they are today, and a feeling of scepticism increasingly prevails, architects have an obligation to speak for themselves and to explain what architecture means for those who have actually designed and built the buildings, who have kept faith with and continued the essential living tradition and are daily concerned with the practice of architecture. Doubt and cynicism and uncertainty need to be met by a strong affirmation of those positive ideas in which architects can and do believe and by which they are able to create.¹⁸⁴

AT THE BEGINNING of the 21st century, North America is faced with the crisis of completely losing the fundamentals of the genuine *Third Place*. In fact, the third realm is being surgically removed without the general public even knowing about it. The threat is even more apparent in parts of Europe as Archigram founder Sir Peter Cook reveals, “The real terror for us is that the cities we have will be sacrificed for an overall conformity covering the whole of this piece of Europe, for endless suburban communities, providing, it is admitted, a high standard of material comfort, but devoid of the quality of the city, because in the process this will have died.”¹⁸⁵ For urban architecture historian Lewis Mumford, ‘suburbia’ offers poor facilities for meeting, conversation, collective debate, and common action as it favours silent conformity, not rebellion or counterattack. Suburbia has become the favoured home of a new kind of absolutism: invisible but all-powerful¹⁸⁶ but has ultimately left the *Third Place* architect, planner and designer helpless and passive. Overall, there seems to be a complete lack of phenomenology in the professions, desensitized to history and separated from the *genius loci* of the city. The suburban landscape is continually being filled with corporate *non-place* chains in plazas, floating near shopping malls and eagerly awaiting customers off the competitive auto ‘commercial district’ strip.

Before Modernity, the task of the local architect was to build places in which to live, while referring to a particular situation of space and time, to create a repository of the collective cultural memory and represent the *genius loci* of the community.

Architects act as bridges linking the past with the present and the future. They establish a continuity of human interaction with place, as time unfolds and the tenor of change seems overwhelming. Through the act of designing, the architect provides a passage between past places and future places that can be mapped carefully and debated openly. Our ability to clear this passage or path is a necessary condition for forming meaningful acts in design. A greater understanding on the part of designers of their own crafts and patterns should ensure a rich, diverse environment for all of us.¹⁸⁷

Architecture had a precise purpose to transform the given conditions of a site and reveal the richness and content of each place’s potential.¹⁸⁸ It is collective by nature and rooted in the formation of civilization as a permanent, universal, and necessary artifact. Although the memory and the spirit of place can not be documented appropriately on maps, paintings or literature, it does however survive through the embodiment of architecture.

Case in point, the true understanding of the essence and cultural value of genuine *Third Places* lie in the architect, planner and designer to keep the *genius loci* alive. The ‘architect’ that Rossi believed in was not a hero but an autonomous researcher who no longer blindly believed only in science or progress. For Rossi, the most important aspect of his formal education was the observation of things to catalogue memories that can be compiled and drawn upon. Through experience and observation, fragments are retained and filtered through time as ‘cerebral pieces’ to form memories. In fact, what is observed at one moment in time can evoke a single memory of another time or place to catalyst it into infinite branches of memories that span an individual’s life. As Rossi infamously stated, “the time of each man is limited; the future, therefore, must be the present.” Therefore, the designer’s struggle has always been the ability to transcend one’s own experience without losing sight of potential cultural references in the immediate present. “Those who succeed rediscover powerful places, use that understanding in present conditions, and create new places that are fresh and memorable containers of significant life experiences.”¹⁸⁹ Rossi’s autonomous architect researcher must be aware of the fragments – both physical and cerebral – to reference the lively nature of a *place* as it propels through time.

Similarly, Texas A&M University professor Frances Downing suggests that the architect subconsciously uses memories to design and create innovative *places*. It is through significant tactile experiences the architect draws more of the haptic body and less on cognitive resources of the mind.¹⁹⁰ By translating memories of personal and cultural experience, the architect intentionally expresses values and meaning to spatial design. “Place becomes the framework of living which rests between logic and biography and in which “function” remains the framework of ‘life’.”¹⁹¹ Memories of *places* identify people as individuals tying them to the ancestral fabric of culture and society. The most significant attribute common to all ancestral places is the definition of personal identity that anchors it within a familiar realm shared with others. “The intimacy or aggravation of a familial “nest”, made by others but surrounding and defining the individual, allows ancestral places to organize young lives and instill personal, social and cultural values.”¹⁹² Similarly, Finnish thinker Pallasmaa sees the role of the body as the locus of perception, thought and consciousness, “I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me.”¹⁹³ Meanwhile the significance of the senses is used for articulating, storing and processing sensory responses and thoughts.¹⁹⁴

Significant forms of life – contact, retreat, love, joy, fear, inadequacy, empathy, grace, intelligence, order, and many more – are available to designers and clients through the presentational form of their own past place experience remembered. It is the use of these images that allows architects to go beyond decorating buildings to discovering and working with significant form. Without this connection of the idiosyncratic histories of designers to the histories of others and to the human history of experiences, the act of design is empty.¹⁹⁵

Architects obsessed only with designing forms in 3D, plan, section and elevation, easily forget that the real client is not the one paying the developer. “People tend to develop feelings about places and attach meaning to those place experiences.”¹⁹⁶ *Place* attachment has the potential to offer predictability in a daily routine, a place to relax from the more formal roles of life and the opportunity for control in various areas of life.¹⁹⁷ Introspectively, this insight can help architects better understand the connection between their own personal experiences and the artistic *places* they create for the community.

figure 66



Campbell's Soup Can
Andy Warhol, 1964

figure 67



Chunky in Juice
Author, 1999

figure 68



Interview in the Fraser Block. Galt City Centre, Cambridge
Author, 2007

For American art philosopher Susanne Langer, all great 'works of art' and artistic manifestations of the human condition are fundamentally associated with the unconscious mind and basic self expression. Langer suggests that images "fill" the virtual space between us and real objects: "Mental images are different because they satisfy a symbolic function: they mediate between the self and the non-self."¹⁹⁸ Therefore innovation in design is intimately tied to the manipulation of mental images because no experience is ever repeated exactly and the use of past knowledge to frame present or future situations demands abstraction, adjustment, and evolution of ideas.¹⁹⁹ "Innovation refers to the adjustment or manipulation necessary to bring ideas into alignment with the functions and intentions embedded in the present design situation."²⁰⁰ However, innovation also involves the inherent need for self expression. Unfortunately, the Modern obsession with competitive self-expression in contemporary architecture has produced structures that are eye-catching landmarks but far from ever becoming places for people. Focused on pushing the language of design (Fig. 67), the audience is no longer the citizens but the client, developer and other architectural critics. This scenario is most evident in the contemporary design of architecture which stems from the revolutionary and often trendy art of the Modern Movement. The energy of Modern art jolted the remaining element of mankind unaffected by rationalization to continually urge artists to challenge the reason and authority that had negated the previous orders. Consequently, the modern artist believed that history no longer mattered when compared to the importance of the present. Nihilistic in form, the 'momentary' artist is more concerned with redirecting the future than examining history. "Modernity devours the present, so that, inevitably, Modern devours itself."²⁰¹ Cannibalistic and exhaustive in nature, the present moment is expected to produce fresh Avant-garde experiences every moment thereafter. Instead of reproducing the process of mechanization, the art represents the expression of the artist's rhetoric. By offering a substitute for traditional forms and aesthetics, the Modern artist only felt hostility towards previous artwork (Fig. 66), not to the gallery audience. In fact, like the celebrity status 'starchitect' of today who

unveils masterpieces to the masses, each artwork represents an idea that upon completion ultimately means the instantaneous death of it. “This intense fear of the Modern enters into every aspect of life, becomes itself a form of belief.”²⁰² As a hope and threat, it boasts the era of ‘becoming’ through progression and constant replacement of usage regardless of scale or comprehension.

By the same token, one cannot become overly obsessed with preserving or representing the past and entombing buildings in the name of heritage. Consider the fundamental perception of the basic burial box or tomb, which is a physical form that embodies ‘remembrance’ much like the association afflicted to monuments (e.g. statues, plaques, etc.). As Thompson suggests, the concept of the tomb implies that the physical construct embodies the memory within it, thereby arresting it in time and eternalizing it. By monumentalizing the past, it implies that the memory is also frozen in time so that “a building lives, not only by its actual visible existence but by its invisible reflection in the memories of generations of men.”²⁰³ The memory serves as a morphological reconstruction in a place and the cultural foundation that identifies them against the struggles of time. Therefore it is false to value ruins if they are not understood completely as part of a heritage and as functional architecture. “We see the beauty of the posts and beams of Greece, of the arches of the Arabs and of Europe. Consciously or not, we realize that they spring from limitations and inventions in the art of building, we feel the completeness and the dignity of their role. Deprived of their vital purpose of most aptly economically supporting the imposing weight of a building they become partial memories. Impoverished they falsify the reality of architecture, that most concrete of the arts, and imitate the so-different purposes, the revealing magic and pregnant illusions of sculpture or painting or theatre – of those arts which deepen our understanding of realities by evoking that which they are not.”²⁰⁴

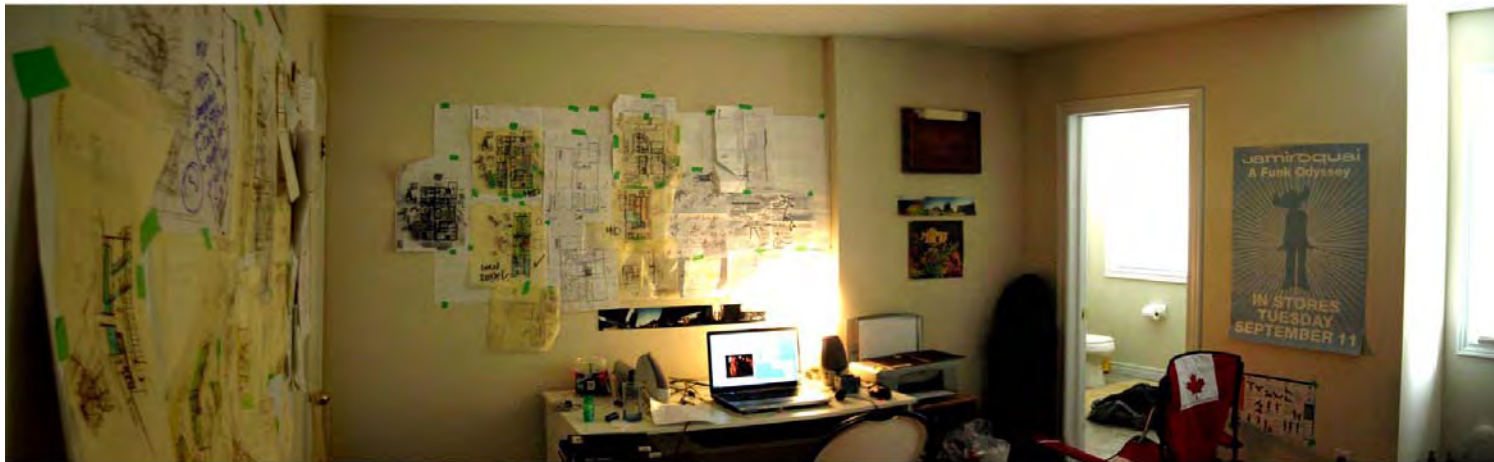
Imitation *Third Place* architects and designers falsely attempt to create a memorable Western venue by using the appearance of signage, symbols and materials to ‘imply’ the memory of *place* when it does not exist. Instead of reusing existing buildings, new structures are built with traditional looking materials to make new developments appear as durable. Imitation design deceives the community into believing a space is actually a *place* frozen in time when it is not. A soul is not something you can acquire through design alone; in fact, it’s a determining essence that is present right from conception. No amount of expensive design penance can imbue a corporate entity with a ‘soul’ that was not there to begin with.²⁰⁵ Adversely, communities that continue to believe in the total preservation of historical *places* also self inflict castration of any potential cultural evolution. By designating the experience of a *place* for a set portion of society also restricts and discriminates the development of experiencing the same *place* with other portions of society. Just as the architecture and spatial fragments of the *Common Place* originally aided the memory of the speakers to mentally create and compose images of a general topic, the community needs similar *places* to communicate values with one another.

Nevertheless, the innovation of architecture is a result and a component of the design manifestation process from the designers' own intuitive mental constructions, self expression and the *genius loci* of the culture it exists in. "The role of a creative architect is not in the practice of styles, but poetically and truly to satisfy human needs, to do this with honesty in form and technique."²⁰⁶ It is architecture that reflects, materialises and eternalises ideas and images of ideal life.²⁰⁷ The multiple meanings and complexity of most architectural designs requires recognition of the socio-cultural clues necessary for a community to grow. While the result must balance the expression produced from the architect's artistic imagination, logic, and experience. On a larger scale, global architecture, planning, and design firm NBBJ has bridged the gap of designers and clients by helping companies and organizations create innovative places through co-design. Their design methods have attracted the attention of Fortune 500 companies as well as leading public and civic organizations worldwide through their use of 'change tools' and the active involvement of the people that will be engaging the places well beyond the design phase. Better designs and production come from understanding how to enable businesses to realize their vision through the aide of four tools categories: Vision, Collaboration, Communication, and Delivery.²⁰⁸

Based on the literature reviewed, the research reveals that customizing contemporary *Third Places* to catalyst downtown revitalization will require the architect to directly engage with key members of the town-gown community. The historical research affirms that the success of a *Third Place* is based on the citizens and staff that support, activate and access it daily. Furthermore, downtowns in decline suffer from a lack of cultural development due to a loss of informal public *places* for the community and visitors to interact with one another. Therefore to understand the types of *places* needed to adequately satisfy a community, the architect must draw upon their vernacular knowledge, expertise, specific needs, and networked resources. By selecting key representatives of the community who embody active portions of the downtown, an idea of the community's shared goals and aspirations can be interpreted. Key informants involved in the co-design of a downtown town-gown *Third Place* should be selected from the university, downtown, municipal, and business communities. Specifically, a carefully designed heuristic is needed to instigate the cultural capacity of these members of the community to 'envision' the types of *places* that will revitalize their town-gown downtown (Fig. 68). The architect can then interpret the consistency of responses to understand the shared community 'Vision' of the downtown and offer an appropriate *Third Place* design to initiate revitalization. Interaction and co-designing with the town-gown community will build trust, strong relationships and social capital that can maintain the development of a healthy vernacular downtown.

Otherwise, despite the number of innovative architects and firms, the *non-place* crisis will continue to spread. New kinds of *non-places* continue to be influenced by the pace of technology and globalization; in turn emphasizing faster and more efficient service over slow and easy relaxation. Culture and society continue to follow suit, distinguishing informal public life facilities for relaxation and leisure as being owned, rather than shared. Places for facilitating public etiquette and the rituals necessary to meeting, greeting, and the enjoyment of strangers are being replaced by a set of strategies designed to avoid public contact. These devices efficiently pressure the individual to uphold privacy and security over a group experience.²⁰⁹ The absence of a casual *Third Place* setting in a neighbourhood forces individuals to compensate and search for it in the workplace, with family, and passive consumerism. Today, the group experience is being replaced entirely by the fabricated exaggerated self-consciousness of individuals as consumers.²¹⁰ The endless lifestyle of material brand acquisition and the search for the newest comforts and pleasures that a person can afford have created a society alienated, bored, and lonely. As Oldenburg states, "In the sustained absence of a healthy and vigorous informal public life, the citizenry may quite literally forget how to create one."²¹¹

figure 69



My 20 Month Cell.
Author, 2006

4.0 METHODS: OBJECTIVES

THE OBJECTIVE OF the thesis involves the review of Oldenburg's conceptualization of *Third Places* and its relation to how they can play a role in downtown revitalization in a town-gown mid-size city. This type of examination required a review of selected readings from notable critics, architects and theorists to understand the following topics: the importance and historical endangerment of *Third Places*, the reality of declining downtowns, the impacts of town-gowns in mid-size cities, and the reconsideration of the cultural architect in the 21st century. Understanding the Western mentality of *place* as it has become and continues to become abstracted, pluralized and even neglected in the 21st century provides the reasons behind the critical need for authentic *Third Places*. The intention is to provide theoretical and sociological foundations for a discourse on the potential impact of *Third Places* within downtowns where the presence of a university has been identified.

The research provides a basis for which the role of *Third Places* can be interpreted, explored and critiqued. Understanding the sociological importance of tailoring *Third Places* (through design investigation and inquiry) to the communities in which they anchor, will help inform how they contribute to downtown revitalization. By supporting university culture as students make the transition into their professional adult lives, the research will also critique the consequent sociological awareness (positive and/or negative) of the contemporary architect needed to design and cultivate such intergenerational community *Third Places*.

Oldenburg's *Third Place* theory was selected to help conceptualize this research by providing further insights into the design, dynamics, nature, and roles of these international social cultivators. In doing so, benefits and tensions associated with these *Third Places* were understood and applied to each of the design approaches. The knowledge gained from this exercise will contribute to the advancement of *Third Place* design theory and practice with respect to town-gown downtown revitalization in a number of ways.

The heuristic expands the scope of research on *Third Places* because little research has been conducted to date on their influence on town-gown cultures especially within the context of downtown revitalization in a mid-size city. The heuristic tests design assumptions of what type of *Third Place* the community envisions their downtown to develop and evolve from. The research provides new insights concerning the dynamic nature of this typology and how it has been endangered by the general public, practitioners and academics alike. And in conclusion, it helps identify the issues and opportunities associated with designing *Third Places* for an emerging town-gown culture and how they contribute to Cambridge's downtown revitalization.

4.1 PROCEDURE: ETHICS APPLICATION

To undertake evaluative and empirical research, it is necessary to create a strong and transparent framework for data collection, measurement, and analysis. Several research methods have been used to help answer the primary research question. As such, the thesis was structured on the research gained from the heuristic design propositions and supported by the literature review; the interviews and feedback from the key informants cleared by the Office of Research Ethics at the University of Waterloo.

A. LITERATURE REVIEW

- a historical examination of the Western mentality of *place* as it has become and continues to become abstracted, pluralized and even neglected in the 21st century;
- a historical examination of the endangerment of genuine *Third Places*,
- a review of the sociological importance of authentic *Third Places* to their communities and how they can contribute to downtown revitalization,
- an examination of how new contemporary *Third Places* can support a new downtown university culture as they transition into their professional adult lives; and
- summarize the benefits and tensions of a *Third Place* involved in downtown revitalization in a mid-size town-gown city context.

B. THREE DESIGN PROPOSALS

The three design proposals are structured from a design methodology rubric (Please refer to *Design Methodology* in Appendix A) influenced by personal design perspectives, literature review, and case studies. Each proposal varies in style, composition and presentation to reflect the different possible design approaches to the given site. The features and specific criteria of each design are composed into comprehensive graphic marketing, plan designs and atmospheric renderings and presented to the key informants with a standardized questionnaire.

C. INTERVIEW QUESTIONNAIRE

The key informants were given the same standardized set of open-ended interview questions as follows, to encourage the consistency of the data collection approach. As open-ended questions, participants were encouraged to answer the questions at length and may return/refer to previous questions/answers to compose their opinions. The interviews produced a variety of positive and negative responses based on each informant's perspective of downtown revitalization:

A. Business Model Critique

Section A asks general questions about each proposal as a business model, specifically what you believe to be the most favourable model. Questions are geared to help identify the business attributes that identify an acceptable downtown development.

Q1. In general, which is your favourite model?

Please describe any positive or negative attributes that it would have.

B. Design Critique

Section A asks general questions about each design proposal, specifically what you believe to be positive and/or negative attributes associated with each design proposal as a favourable design. Questions are geared to help identify the architectural design attributes that identify an acceptable downtown development and potential Third Place.

Q1. In general, which is your favourite design proposal?

Please describe any positive or negative attributes that each design proposal would have on you visiting it.

C. Downtown Revitalization

Section B asks general questions about each design proposal and your downtown, specifically what you believe to be positive and/or negative factors associated with each design proposal on your downtown. Questions are geared to help identify the most important factors that either limit or encourage downtown revitalization.

Q2. How do you imagine each design proposal would affect your downtown?

Please describe any positive or negative influences that each design proposal would have on influencing your downtown.

D. Town-Gown Third Place Cultivation

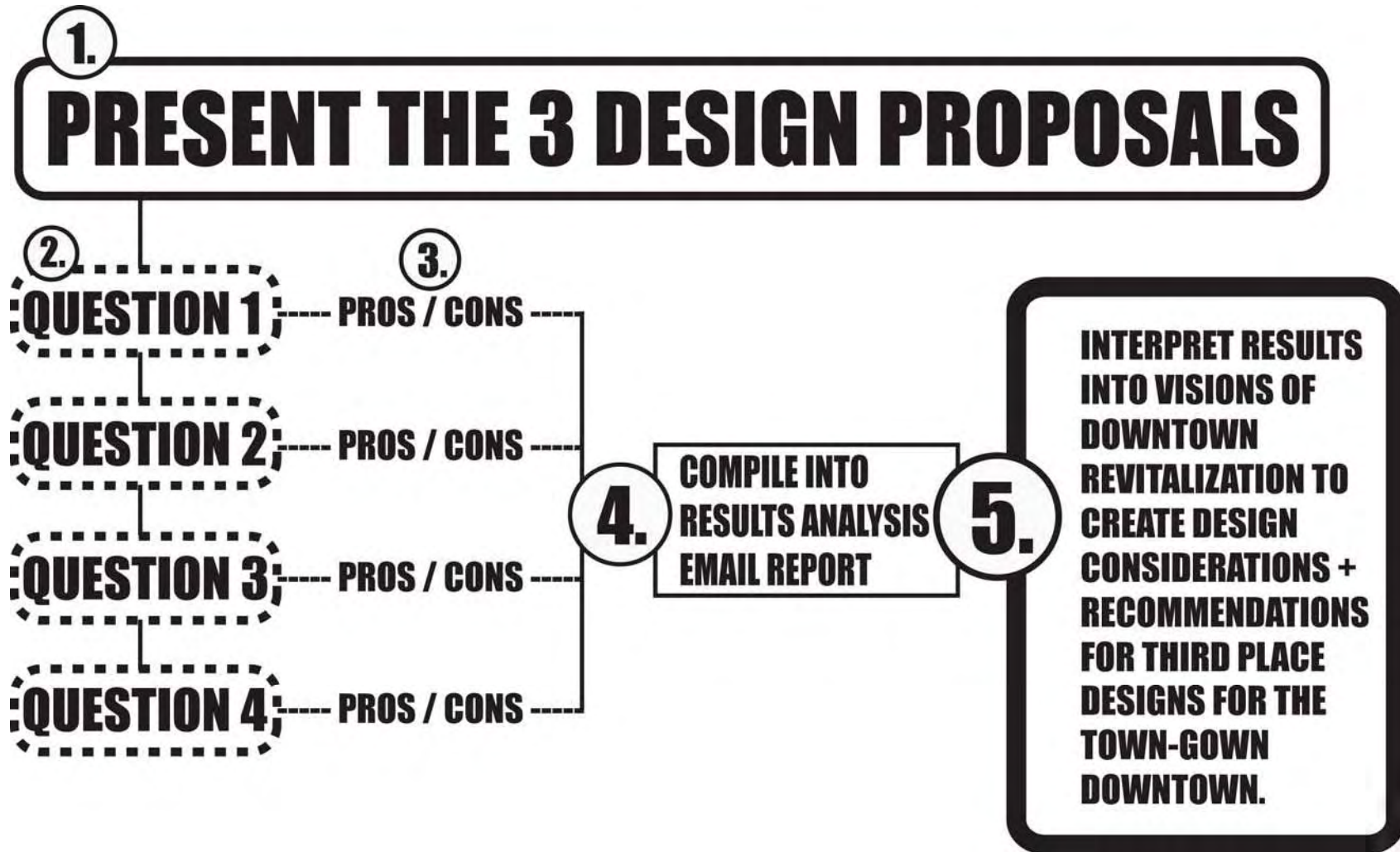
Section C asks general questions about each design proposal as a potential town-gown Third Place located in your downtown, specifically what you believe to be positive and/or negative factors associated with each design proposal. Questions are geared to help identify the most important factors that either limit or encourage the cultivation of a town-gown Third Place within the downtown.

Q3. What do you feel makes each design proposal a successful university and community Third Place for relations and culture?

Please describe any positive or negative feelings that each design proposal would have on influencing your visitation to the downtown.

D. DATA COLLECTION STRATEGY

Data collected from the key informant interviews (Please refer to Appendix B) is organized to create the “Design Considerations and Recommendations for Third Places in Town-Gown Downtowns”:



E. POTENTIAL KEY INFORMANT GROUP: INTERVIEWS

The key informant interviews include key players and local experts (from both university, community and the profession) who either have been or are prepared to be involved in revitalization of the downtown of Cambridge Ontario. The knowledge, expertise, and resources of the involved community are often a key to successful research.²¹² Using the structured questionnaires, individual interviews with key community and university representatives were conducted to elicit responses and reactions to the design proposals offered to help downtown revitalization. The purpose of the interviews was to help generalize the data collected and provide the foundation for envisioning the future downtown (Please refer to Appendix B).

KEY INFORMANT LIST:

#	DOWNTOWN REPRESENTATIVE
1	<i>University Community</i> – Student SWAG President
2	<i>University Community</i> – Student WASA President
3	<i>University Community</i> – Academia / Practicing
4	<i>Downtown Community</i> – Real Estate
5	<i>Downtown Community</i> – Property Owner
6	<i>Downtown Community</i> – Citizen
7	<i>Downtown Community</i> – Cambridge Tourism
8	<i>Municipal Community</i> – Economic Development
9	<i>Municipal Community</i> – Core Areas Revitalization (CARAC)
10	<i>Municipal Community</i> – Mayor
11	<i>Municipal Community</i> – Director of Policy Planning
12	<i>Municipal Community</i> – Downtown Councillor
13	<i>Business Community</i> – Existing Third Place
14	<i>Business Community</i> – Business Improvement Area (BIA) Association Chair
15	<i>Business Community</i> – Developer

Three members of the *University Community* were selected to represent an internationally experienced academic and professional design perspective as well as provide a fresh new youth based viewpoint. The *Student SWAG President* is the representative for the SoA graduate students, an internationally accomplished designer and has experienced undergrad on campus in Waterloo. The *Student WASA President* is the representative for the SoA undergraduate students, a maturing designer and has experienced undergrad in Cambridge only. The *Academia / Practicing* key informant is an acclaimed architect, an international traveller and is a studio design professor at the SoA.

Four members of the *Downtown Community* were selected to represent the existing community climate and economical perspective of the Galt City Centre. The *Real Estate* key informant is a Cambridge resident and has been in the realty business for 38 years in The City of Cambridge. The *Property Owner* key informant owns and is currently renovating the Fraser Block site. The *Citizen* key informant has been a resident on Main Street for 20+ years and has witnessed the decline of the downtown. The *Cambridge Tourism* representative manages the current tourism marketing in Cambridge and has been a resident for 15+ years.

Five members of the *Municipal Community* were selected to represent the formal planning vision and economical revitalization perspective of The City of Cambridge as a whole. The *Economic Development* member is the representative for the Economic Development Advisory Committee in the core areas and a Cambridge resident for 25+ years. The *Core Areas Revitalization* member is the representative for the Areas Revitalization Advisory Committee, an experienced market researcher and an owner of several business properties. The *Mayor* represents the vision of The City of Cambridge from City Council. The *Director of Policy Planning* is the representative for the Planning Department and actively involved in Cambridge Core Areas Revitalization. The *Downtown Councillor* represents the community within the Galt City Centre and is a member of City Council.

Three members of the *Business Community* were selected to represent the current retail and commercial community in the existing Galt City Centre and provide a perspective on how the downtown will be revitalized. The *Existing Third Place* key informant owns and runs the only town-gown *Third Place* in the Galt City Centre at the present. The *Business Improvement Area (BIA) Association Chair* is the representative for the Downtown Cambridge Business Improvement Area (BIA) and a Main Street business owner. The *Developer* key informant has developed several properties in the Galt City Centre and all over The City of Cambridge.

Recommendations and findings from these five data gathering exercises (Please refer to Appendix B) have been developed into Chapter 5.0 to provide theoretical and sociological foundations for a discourse on the potential impact of *Third Places* within downtowns where the presence of a university has been identified.

4.2 CASE STUDY DESIGN: THE FRASER BLOCK

figure 70



The Fraser Block Under Facade Renovation. Galt City Centre, Cambridge

Author, 2006

CHOOSING A POTENTIAL *Third Place* site within the Galt City Centre required the consideration of several elements programmatically and historically as well as aesthetically. Initially, the methodology for the thesis was quite ambitious and included three sites in total. All of the sites were selected based on their vicinity to the SoA, Grand River, transit terminal, parking and the City Hall (Please refer to *Analysis of Three Potential Sites* in Appendix A). The criteria for the three sites required them to have historical value or a sense of *genius loci* (Please refer to *Historical Analysis of Three Potential Sites* in Appendix A). From aerial photos dating back to a denser urban fabric, the three sites have all witnessed the decline of Galt since the 1940s. The final choice of the Fraser Block was based on its prime position near the Farmer's Market, City Hall on the new civic Dickson Street, and the interest of the property owner, Harvey Reid, to study his building (Fig. 70).

figure 71



The Fraser Block Flooded. Dickson Street, Galt City Centre
courtesy of Munro Fraser

figure 72



Rear Entrance of Fraser Block During Renovation
Author, 2006

figure 73



Fraser Block Located Near City Hall
Gabe Li, 2007

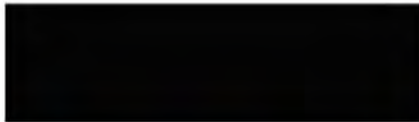
The Fraser Block has undergone several additions and renovations over the years (Please refer to *Historical Timeline of the Fraser Block* in Appendix A). The Fraser Hardware Company Limited was originally located on Main Street during the late 1800s and owned by Mr. Alexander Crombie Fraser. A famed conversant with every phase of the hardware business, he moved his profitable business from Main Street to the Moore building located on Dickson Street in the 1900s. But a fire in 1913 completely destroyed the Moore building and everything in it. With the backing of Mr. F.S. Scott, he rebuilt the building on a larger scale, into the Fraser Block that stands today. Fraser Hardware was renowned for having a complete supply stock for farm and home, specializing in wholesale factory supplies and paint: "If It's Hardware – We Have It." However several floods (Fig. 71), a depleted textile industry, and the automobile oriented commercial district completely changed the dynamic of the downtown and the Fraser Block was sold in 1980. Currently, the Fraser Block has been renovated by Mr. Harvey Reid into spacious lofts on the second floor while the ground floor remains uninhabited (Fig. 72).

Consequently, the heuristic design portion of the thesis proposes the conversion of the Fraser Block building located on 24 Dickson Street in the Galt City Centre of Cambridge Ontario (Fig. 73). Within the vicinity of the SoA satellite university facility, each of the designs offers three different site development propositions that implicate a vision of downtown revitalization. All the designs are based on the mixed use Western *Third Place*, the historic hotel building, typology and its many interpretations. "New hotels appear when downtowns invest in special activity facilities, to accommodate sports fans and conventioners; they are patronized as well by visiting business clients, investors, and consultants, and by tourists."²¹³

THE THREE DESIGN PROPOSALS

The desired propositions have been planned, designed, and managed in varying degrees so that they are realistic and sustainable in any mid-size city envisioning downtown revitalization. Please refer to Appendix A for photo documentation of the existing site conditions and the design proposal renderings. For more detailed plans, please also refer to the complete drawing sets within Appendix A.

Figure 74
PROPOSAL 1: THE FRASER BLOCK
Author, 2007



DAILY LIFE ON DICKSON STREET



SPIN LATE FOR THE PARTY SPIRIT AND NIGHT LIFE

STYLES CHANGE BUT SUPPORTING YOUR COMMUNITY IS TIMELESS.

18,065 sq ft total
(7,310 sq ft footprint)



The Universal Youth Hostel is a traveller's haven in the heart of Cambridge. With a 24hr travel agency, the UYH always welcomes new and old visitors with hospitality.

7,590 sq ft
(540 sq ft Travel Agency)
Room 1 - 715 sq ft (4 beds)
Room 2 - 775 sq ft (5 beds)
Room 3 - 545 sq ft (5 beds)
Room 4 - 620 sq ft (2 beds)
Room 5 - 745 sq ft (2 beds)
Room 6 - 640 sq ft (4 beds)



The Chopping Block is the only buffet cafeteria in our downtown that offers authentic cuisine from all over the world and nourishes the appetites of visitors, students and residents at any time of the day. Open year round, the kitchen offers quality service and soul food without any pretension.

6,550 sq ft
(2,670 sq ft basement)



Brain Nectar is the first body and mind cafe in Cambridge that combines two separate places together. Fresh juice, supplements and exercise merchandise are located on the storefront, while a quiet coffee house with studying areas is located in the back.

3,270 sq ft
(820 sq ft basement)



SECOND LEVEL



GROUND LEVEL - SUMMER



GROUND LEVEL - WINTER

THE FRASER BLOCK
24 DICKSON STREET S

*ATTENTION: COMPLETE DETAILED PLANS ARE AVAILABLE UPON REQUEST

JOHN SMITH'S DESIGN 2007

Figure 75
PROPOSAL 2: 24 DICKSON STREET
Author, 2007



18,130 SQ FT TOTAL
(7,375 sq ft footprint)



The Fraser Block Loft Hotel Residences offer exclusively private luxury loft suites for visiting performers, guests of the School of Architecture, and international lecturers. Guests are welcome to stay for extended terms and are encouraged to make their accommodations their home.

7,260 SQ FT
(1,700 sq ft VIP Lounge)

Loft Suite 1 - 1,200 sq ft
(1 Bedroom, full bath, kitchen, living area, and balcony)
Loft Suite 2 - 1,125 sq ft
(1 Bedroom, full bath, kitchen, living area, and balcony)
Loft Suite 3 - 1,120 sq ft
(1 Bedroom, full bath, kitchen, living area, and balcony)
Loft Suite 4 - 780 sq ft
(1 Bedroom, full bath, kitchen, living area, and balcony)



24 DICKSON ST.

MEET, SLEEP AND SAVOUR.
RE-EST. 2007

CAMBRIDGE ONTARIO CANADA

TWENTY-FOUR DICKSON STREET IS CAMBRIDGE ONTARIO'S ORIGINAL AND FAVOURITE HOTEL IN THE DOWNTOWN. DESIGNED AS A WELCOMING GATHERING PLACE FOR THE COMMUNITY AND VISITORS, IT IS THE PREMIERE DESTINATION FOR SUPREME BEERS, INSPIRED MENUS, LIVESTAGE PERFORMANCES, AND MEMORABLE TIMES.



The Fraser Block is the only multifunctional contemporary venue in Canada that offers a variety of people, services, and atmospheres without any pretension. Renowned for its open stage by numerous actors, musicians and comedians, The Fraser Block is the best place in Cambridge for entertainment.

7,260 SQ FT
(1,450 sq ft Brewery)



The Hand Basket promotes the local Farmers' Market with fresh farm produce and specialty items by community artisans. A hometown hub for jewellers, sculptors, poets, furniture makers, fashion designers, and anyone who values handcrafted originals.

1,790 SQ FT TOTAL
(900 sq ft Lower Level)



DESIGNED FOR YOUR LIFETIME

LUXURY RESIDENCE SUITES



A FRIENDLY LOCAL VENUE WITH COZY CASUAL SOPHISTICATION





SPECIALITY BOUTIQUE STORE





SECOND LEVEL



GROUND LEVEL - SUMMER



GROUND LEVEL - WINTER

MEET, SLEEP AND SAVOUR.
RE-EST. 2007

CAMBRIDGE ONTARIO CANADA

24 DICKSON ST.

***ATTENTION: COMPLETE DETAILED PLANS ARE AVAILABLE UPON REQUEST**
COUNT BY MASTERS DESIGN 2007

Figure 76
PROPOSAL 3: THE C HOTEL
Author, 2007



THE PREMIERE MOD HOTEL OF CANADA
THE NEWEST ADDITION TO THE CANADIAN LUXURY HOTEL LINE
ADOPT A NEW IDENTITY.
BLAIR HALL PRINCE OF GEORGES

61,660 SQ. FT. TOTAL
(17,880 sq. ft. Two-plexes)

HOTEL
CAMBRIDGE

The 4 Motel Inn is the exclusively 5th designed version of hotel architecture in Europe, with 4 private lobby of underground parking, 12 luxury suites overlooking the city, blue gym spa, climbing wall, and five other 74th convergence services. The 4 Motel is the only place to stay.

50.468 50 FT
19.58 ft (100' x 100' x 100')

the
gallery + design workshop

The Studio Gallery and Design Workshop is an open mezzanine overlooking the C Hotel lobby with an excellent outdoor terrace. A versatile gallery space, it hosts galas, fashion runway shows and multimedia installations by artists from all over the world.

1,630 50 FT



The PL Model House is an authentic Victorian bar transplanted and re-created in the lobby of The Chancell. With access to the pocket park and climbing wall, it is a hotspot for visiting celebrities, pro athletes, & young chic professionals day and night. Cheers!

1,190.50 FT
(2,220.50 FT - 1030.00 FT)

chic + fashionable suites



cityline shiatsu dens



fitness gym club spa



Sunbathing Lounges



authentic pallidus spirits bar



modern gallery + studio



pocketpark climbing wall



sixth level

second level

ground / mezzanine level

*** ATTENTION: COMPLETE DETAILED PLANS ARE AVAILABLE UPON REQUEST**

THE GOOD NEWS

4.3 CRITIQUE: INTUITIVE VS. ANALYTICAL

It is the position of social-interactionism that human groups exist through action; both culture and social structure depend on what people do. As such, we are directed on how to behave through cues existing in our social and physical environment.²¹⁴

IN A RECENT STUDY, interior designer Lisa Kinch Waxman found that the creation of a more human-centered design strategy required the examination of how the built environment impacted the people who live, work and play there. She specifically studied the typology of *Third Place* coffee shops set in the popular college and university town of Tallahassee, Florida. By studying the venues where the most people gathered, she learned the social and physical qualities that attracted people to these places and how they contribute to the community. “To create spaces that encourage gathering requires an understanding of why people gather, what the benefits of gathering offers them, and what design elements in the built environment support the gathering of people.”²¹⁵ However, as she discovered, half of the criteria that makes a *Third Place* are not so much designed, as experienced. In fact, the research revealed that: cleanliness, aroma, ambient lighting, comfortable furniture, views, layout, and social climate contributed mainly to the popularity of a *Third Place* coffee shop.

Therefore, the interiors of contemporary *Third Places* should be flexible in design and strategy, much like many innovative renovation and historical preservation projects. For many advocates of rehabilitating historic structures, historical preservation is usually valued for the aesthetic, cultural, educational, social and environmental benefits to a community. However, additional benefits of historic preservation have emerged from public sector economics and private sector investment opportunities.²¹⁶ Simone Schleifer, renowned architectural design series editor, also reveals the task of restoring a building can prove to be more challenging than constructing a new one because the architect must start from the existing premises and develop it into something that will fulfill the lifestyle expectations of its future occupants. The challenge of the contemporary ‘conversion’ architect in the 21st century cityscape is to deal with each building’s parts that may have to be preserved on account of their historical value and the uncertain state of the existing structure.

The European tendency to respect the buildings of the past in the aftermath of World War II has led, in recent years, to a certain degree of artificiality, and many projects have fallen back on ill-informed traditionalism or on so-called restorations that only preserve a building’s façade but are otherwise entirely new. Such practices have been counteracted by the emergence of a more enlightened approach that considers refurbishment as the adaptation of an old building to contemporary requirements and places less emphasis on a dialogue with the past. Although this approach may seem somewhat overbearing, a clear, decisive intervention with modern materials is often more respectful than others that, behind a supposed deference to the past, try to copy techniques or forms that have become obsolete.²¹⁷

Design can foster good communication through appropriate conditions to support interaction in various forms because people naturally search for cues on the best way to navigate their environment.²¹⁸ The built environment can encourage sociability over style through thoughtfully presented *Third Place* designs. As Farrelly explains, “the temporary nature of the interior of a contemporary bar or restaurant is indicative of the changing, almost fickle attitude of individuals to styles and themes. Restaurants have to be fashionable places with food interiors to match and, like fashion, last year’s chic is definitely not in vogue this year. The interior space is like a suit of clothes or a skirt; it is superficial and can be peeled off and re-invented at will.”²¹⁹

Consequently, the three designs were intuitively created to instigate specific visions of downtown revitalization while balancing a calculated design methodology. In other words, each design proposes a different architect’s vision of the downtown. Therefore, the methodology involved a conscious decision to separate oneself from each and all the proposals, whereby style and presentation were used as themes. Each themed design reflects a ‘vision level’ of design approach and the appropriate presentation style (Please refer to the *Design Methodology Rubric* in Appendix A).

For example, the three designs were separated into three ‘vision levels’: High, Medium and Low. The High, Proposal 3: The C Hotel, is a fresh formalist design aimed at international acclaim with a high construction budget (ie. foreign materials) ideal for an established metropolitan environment. The Medium, Proposal 2: 24 Dickson Street, is a conscious contemporary design aimed at regional acclaim with a mid-range construction budget (ie. mixed materials) ideal for a steadfast and healthy downtown. The Low, Proposal 1: The Fraser Block, is a consciously grassroots design aimed at local acclaim with a low construction budget (ie. local materials) ideal for initiating growth and injecting youth into a neighbourhood.

Therefore each design approach required a calculated architectural methodology. Physically, each proposal treats the existing structure differently while the programs were selected to influence a certain quality of atmosphere. Proposal 3: The C Hotel, treats the site as a blank slate *tabula rasa* that builds upwards to attract trendy clientele with its chic suites and programming. Proposal 2: 24 Dickson Street, surgically demolishes and intertwines the programs in section and in plan while projecting a welcoming mature event based environment. Proposal 1: The Fraser Block, preserves the existing structure and keeps the programs separated while offering a casual open late atmosphere. Within each design, the program typologies were selected and based on the mixed use Western *Third Place*, the historic hotel building and its many interpretations. Consequently, each proposal includes an element of commercial, dining and lodging. The typologies attempt to reflect the scale of the ‘vision level’ as well as the architectural and atmospheric methodology of each proposal. Proposal 3: The C Hotel, hosts upscale celebrity suites with exclusive hotel amenities, an authentic Victorian bar and a multipurpose exhibition studio. Proposal 2: 24 Dickson Street, is the home of an established loft residency with a lounge overlooking the stage below, a convertible nightclub brewery sportsbar, and a local specialty boutique. Proposal 1: The Fraser Block, accommodates a 24hr youth hostel, a late night buffet cafeteria and a book café combined with a juice bar. Influenced by places witnessed and experienced in personal travels, all programs have positive and successful built examples.

As such, each proposal attempts to attract specific types of actors ranging from students to visitors. Reactions to the designs require the key informant to project themselves and other actors into the spaces to imagine how they could activate them as community places.

5.0 ANALYSIS: RESULTS + DISCUSSIONS

HEURISTICALLY, the thesis attempts to initiate cultural reactions towards how the community envisions the downtown to be revitalized. It was not the intention of the thesis to design the 'perfect' *Third Place* as an 'end all be all' business prototype because the design considerations of *Third Places* in mid-size town-gown cities are not limited to architectural design. They should be considered for their role in revitalization by instigating the cultural capacity of a community to shape their downtown's future. The lessons learned can be transferable to the design of *Third Places* in other mid-size cities with a satellite campus or off-campus facility, but it must remain site and community specific.

The presentation boards were critiqued by 15 key informants in the Galt City Centre area between June 29th to July 17th, 2007. Reflecting on the heuristic, the 15 interviews with the key informants was a somewhat challenging and tedious process. Initially the Ethics Application process was arduously long and several revisions had to be submitted. The three presentation boards were composed within a compact two week period but were well received by every key informant. If not for the presentation boards, the results of the interviews would have been less descriptive especially since the detailed plans of each proposal were often ignored. Running around town with the presentation boards in a garbage bag, it also became a task to schedule multiple interviews a day while maintaining steady interview reports and balancing thesis writing. The main challenge of the heuristic was keeping the energy of the initial interviews into the final interviews as trends in responses became more apparent. Yet, despite the minor difficulties, all the key informant interviews were successful experiences in connecting with and instigating the cultural capacity of the community.

The interview process was a useful heuristic for understanding the design considerations of a downtown town-gown *Third Place* in a mid-size city. Tested by the representatives of the local community, the results produced two distinct but related visions of their downtown. Direct communication with the representatives of the local community was crucial to answering the overall research question proposed. Please note that all anonymous quotations and interview results are documented fully in Appendix B. Three complete *Third Place* design proposals served as a provocation to the community representatives and how the Galt City Centre could be revitalized. Each design was critiqued for their strengths and weaknesses in relation to how they play a role (or not) in a downtown town-gown. Participants found the process helpful in envisioning what the downtown could be revitalized into and how *Third Places* could be embraced by both the town and gown to strengthen community ties. The positive support and encouragement from each of the key informants was extremely inspirational and reveals the shared interest in town-gown downtown revitalization.

5.1 RESULTS: VISIONS OF THE GALT CITY CENTRE

Interview Question 1: In general, which is your favourite business model?

The question is geared to help identify any positive or negative business attributes that identify an acceptable downtown development.

PROPOSAL 1: THE FRASER BLOCK	53% = 8/15
PROPOSAL 2: 24 DICKSON STREET	40% = 6/15
PROPOSAL 3: THE C HOTEL	7% = 1/15

Interview Question 2: In general, which is your favourite design proposal?

The question is geared to help identify any positive or negative architectural design attributes that identify an acceptable downtown development and potential Third Place.

PROPOSAL 1: THE FRASER BLOCK	7% = 1/15
PROPOSAL 2: 24 DICKSON STREET	40% = 6/15
PROPOSAL 3: THE C HOTEL	53% = 8/15

Interview Question 3: How do you imagine each design proposal would affect your downtown?

The question is geared to help identify any positive or negative business attributes would that limit or encourage downtown revitalization.

	POSITIVE	NEGATIVE
PROPOSAL 1: THE FRASER BLOCK	40% = 6/15	13% = 2/15
PROPOSAL 2: 24 DICKSON STREET	47% = 7/15	7% = 1/15
PROPOSAL 3: THE C HOTEL	13% = 2/15	80% = 12/15

Interview Question 4: What do you feel makes each design proposal a successful university and community Third Place for relations and culture? The question is geared to help identify any positive or negative attributes associated would that limit or encourage the cultivation of a town-gown Third Place within the downtown.

	POSITIVE	NEGATIVE
PROPOSAL 1: THE FRASER BLOCK	53% = 8/15	0% = 0/15
PROPOSAL 2: 24 DICKSON STREET	40% = 6/15	7% = 1/15
PROPOSAL 3: THE C HOTEL	7% = 1/15	93% = 14/15

All the interview results reveal a definite need for change and revitalization to re-establish a sense of a downtown community in the Galt City Centre. However, they did reveal that a consistent number of participants are eager to see the downtown quickly revitalized into an inclusive but mature and professional cultural vision. Overall, 40% of the participants favoured Proposal 2: 24 Dickson Street as both an ideal business model and a design proposal. The consistent reactions towards the proposal reveal a vision of the downtown that is “a warm and welcoming environment.” Catering to a more professional and classy clientele, it is an event driven attraction that encourages pedestrian activity and university nightlife. As Question 3 and 4 reveal, it was also the most favoured design to catalyst downtown revitalization (47%) and considered to be a successful university and community *Third Place* for relations and culture (40%). A majority of the key informants were able to easily project themselves into the atmosphere of the design and imagine the potential place it could become for the local community, students and visitors/tourists year round.

However, Proposal 1: The Fraser Block was the most favoured business proposal (53%) aimed at the immediate town-gown community downtown as “it capitalizes on what is here right now”. The reactions towards the design reveal a more openly youthful, university friendly and neighborhood-friendly grassroots vision of the current town-gown downtown. “It is designed for architecture students, that only ‘one of us’ would be able to design.” It was unanimously the best town-gown *Third Place* design by all informants (53% positive without any negative responses) and considered a worthy proposal to help initiate downtown revitalization (40%). Catering towards a more energetic demographic, the design has the potential to inject a more proactive revitalization mentality in the downtown to create an attractive town-gown ‘buzz’ atmosphere. Positive reception of the proposal also indicates that the vision of a town-gown downtown can develop from the community support of this model and evolve into more professional places such as Proposal 2 and further into Proposal 3.

The C Hotel was the most favoured design proposal (53%) as a futuristic landmark vision that could be developed in The City of Cambridge’s future but would negatively affect downtown revitalization (80%) and would not be a successful *Third Place* (93%). The reactions towards the design reveal a more attractive, extroverted and attention-driven international vision of a metropolitan downtown. As a tourist attraction, key informants were not able to easily project themselves into the proposal and were not convinced that it would be a successful downtown revitalization catalyst or town-gown *Third Place* due to its potential exclusivity and were more comfortable with the settings of proposals 1 and 2. Some felt that it was a concept designed for people who know design, and although sculpturally eye catching, the development would drastically affect the downtown urban fabric and social community upon completion.

The results of the heuristic captivated the imagination of all the key informants, many expressed their interest in encouraging similar exercises for new development in the downtown. The opportunity to give personal input and imagine how their downtown could develop gave the informants a new appreciation for the role of architect as a community visionary and facilitator – as supported by the works of NBBJ and Bruce Mau Design. By empowering the community with the ability to comment and critique the designs, several informants felt that if this process could be implicated for all new development in the downtown the Galt City Centre. By allowing the architect and urban designer to collaborate with members from the university, downtown, municipal, and business community; all informants agreed that contemporary *Third Places* can be developed and catalyst revitalization. In particular, one key informant suggested that an attractive and healthy city should have all three proposal types that vary in scale, program and style to reflect the community. Please refer to Appendix B: *Research Interview Results Report* for the complete reactions to each proposal and the *15 Key Informant Interview Summaries*.

figure 77



Frank Sinatra Socializing. Los Angeles, California
George Long, 1955

figure 78



Spanish Street Paella on Eurotrip '04. Bratislava, Slovakia
Aleksander Kolbas, 2004

figure 79



The Hudson by Philippe Starck. Manhattan, New York
© Morgans Hotel Group courtesy of Purple PR

5.2 DISCUSSION: THE FUTURE OF THIRD PLACES

BASED ON THE LITERATURE reviewed and the heuristic research, customizing contemporary *Third Places* to catalyst downtown revitalization requires the architect to consider direct engagement with key members of the town-gown community to interpret their visions of downtown revitalization. Although historical research affirms that the success of a *Third Place* is based on the citizens and staff that support, activate and access it daily; the heuristic revealed that the initial success of a *Third Place* may be already dependent on the promise of cultural development. The most favoured business proposal, Proposal 1: The Fraser Block, offers a *place* for the community and visitors to interact with one another. As noted, the findings from the process accurately demonstrate that there is a unanimous need for *Third Places* in the Galt City Centre. Furthermore, downtowns in decline need informal public *Third Places* to encourage cultural development to build trust, strong relationships and social capital to recover a healthy vernacular downtown.

The heuristic also successfully proved that by selecting key representatives from the university, downtown, municipal, and business communities; an idea of the community's shared goals and aspirations can be interpreted. The results imply that perhaps the community in the Galt City Centre has a vague idea of what the downtown should be revitalized into, but are unable to envision how to accomplish it. Case in point, the consistent responses to Proposal 2: 24 Dickson Street suggests that over time, multiple versions of Proposal 1: The Fraser Block in

the downtown could support the development of Proposal 2 type designs. Overall, the process proved that a carefully designed heuristic is needed to instigate the cultural capacity of these members of the community to 'envision' the types of *places* that will revitalize their town-gown downtown. Most of all, as the literature reviewed suggests, if the general public forgets how to create an informal public realm it will be the responsibility of the architect to design *Third Places* for the community.

However, little has and will change over the centuries, to be seen in the right bar is as important as being seen in the right restaurant because it identifies a social and cultural group. With their strong associations with literature, music and cinema; the celebrity of bars, hotels, clubs and restaurants has also become integral to popular Western culture (Fig. 77). "The 'sense of place' that was created in the eighteenth and nineteenth centuries through a blend of location, scale, color, materials, arrangement of rooms and furniture, and a personal style of service can well be applied to designing twentieth century restaurants."²²⁰ Yet, as the process of globalization continues to affect our regional eating, drinking and socializing habits, there is a great deal of foreign cuisine and customs associated with *Third Places* that will become more accessible but completely inauthentic or misrepresented (Fig. 78). In parts of England during the 19th century, "beer and ale were local brews identifying people with place; now beer is as much a commodity as Coca-Cola, ubiquitously available, customers identifying with brand and label as much as place."²²¹ Moreover, Farrelly argues that there is a growing implication that even the context of the restaurant and cuisine is unimportant in the 21st century; it is the interior experience that now provides the memory of the place. "A hamburger in Times Square, New York really is the same hamburger as hamburger in Red Square, Moscow – a sense in which taste has nothing to do with other sensory experiences."²²²

As noted by design writer Graham Vickers in *21st Century Hotel*, a similar fate is affecting the mainstream design treatment for pan-global hotel guest rooms, which means that waking up in one of their hotel rooms in Amsterdam is indistinguishable from waking up in one in Tokyo.²²³ For Vickers, the dominant trend today is for themed luxury hotels that offer the dramatic celebrity of the grand club hotel while providing a standard 'Ian Schrager' design setting for it to occur (Fig. 79). "There seems to be a growing public appetite for hotels masquerading as health farms and spiritual retreats and that some quite distinguished hotel designers are cheerful accomplices in fashionable bids to realize them. It tells us why every other hotel must now have its spa, a word suddenly divested of its true meaning and commercially re-coined by the hotel industry to mean any sort of indoor water feature with a press agent."²²⁴

Just as the chefs who trained in Europe came back to America to create "new regional American cuisine" for the yuppie restaurant goers during the 1990s²²⁵, architects need to remix and reintroduce people to contemporary *Third Places*. Although the restaurant and bar typology in North America remains more of an experience of entertainment and excitement, it can also be a daily event place for communities to unite.

The contemporary place must form a crossroads, and the contemporary architect must have the talent to apprehend it as such. Place is not a ground, keeping faith with certain images; nor is it the strength of the topography or the archaeological memory. Place is, rather, a conjectural foundation, a ritual of and in time, capable of fixing a point of particular intensity in the universal chaos of our metropolitan civilization.²²⁶

5.3 CLOSING REMARKS: DESIGN MANTRA + RECOMMENDATIONS

AS A CONCLUDING REMARK, based on my heuristic findings and thesis research analysis, it is clear that North American culture needs *Third Places* to facilitate the third realm of contemporary society before it forgets how to create one – as suggested by the works of Oldenburg, Putnam and Sennett. In particular, community driven *Third Places* are required in mid-size cities that are embracing a town-gown partnership to revitalize their downtowns. This thesis provides a discourse on how intergenerational *Third Places* can combat the overwhelming media static and *non-place* crisis of the 21st century at a small local scale by setting an example of how conscious design can help a community grow and unite. It also provides an opportunity for practicing and developing architects to reflect on the profession as well as instigate ideas about the state of architecture in the 21st century.

The thesis discussed Oldenburg's crucial theory of the informal public third realm that socially balances the realms of work and home. There have been numerous typologies of *Third Places* in many European cultures and societies since the 17th century that share distinct characteristics of *place*. However, the skewing of *places* into efficient and manageable spaces by the Modern architect continues to endanger the development of North American *Third Places*. The contemporary consumer now turns to imitation *Third Places* for hints of an informal public realm as supported by the work of St. Germain. Therefore, a new working definition for the 21st century *Third Place* is proposed to acknowledge technology and globalization while anchoring itself to the *genius loci* of the community. Also, the popularity of declining mid-size cities embracing satellite campuses and off-campus facilities to revitalize their downtowns should not segregate the student community, but embrace the 'buzz' of a university / college culture instead as Allinson suggests. Downtown revitalization should also focus on social and cultural development rather than generalized aesthetic downtown revitalization strategies – as supported by the work of Corbett, Florida, Putnam and Oldenburg. Specifically in the Galt City Centre of Cambridge, there is a need for town-gown *Third Places* to cultivate the evolving community. As the work of Sola Morales, Downing and Erskine advocate, there is a definite crisis of *place* in the North American suburban city and the responsibility of the architect to revive *Third Places*. The contemporary architect needs to realize how architecture is designed from a conscious recognition of the community's collective memory and an unconscious combination of memory recollection, self expression and social awareness. To combat the *non-place* crisis, a new heuristic is needed to directly engage members of the community with the architect's *Third Place* proposals to envision downtown revitalization. The thesis also presented a new set of methods and objectives for the Fraser Block case study heuristic to advance the strategies of NBBJ and Bruce Mau Design. Supported by the literature review of selected readings by Oldenburg and Corbett, the heuristic proposes how *Third Places* can play a role in downtown revitalization of the Galt City Centre. The research gained from this exercise proves that there is a need for town-gown *Third Places* to envision the revitalization of downtowns such as the Galt City Centre.

In fact, the heuristic reveals a new architect mantra that could resolve the narcissistic 'bilbao syndrome' of "starchitecture" and return credibility to the profession. By empowering the architect through support from the community he/she is building for, *place* conscious design can not only be used to link the past with the future and present, but to facilitate cultural balancing of the three realms in a society – as advocated by Oldenburg. Instead of obsessively attempting to personally replace the 'modern' language of design, perhaps this heuristic offers an opportunity

for the architect to regain the respect of the general public as the audience and client as a perpetually developing culture. Especially in the context of North America, it offers a bridge for collaboration between designer, builder, community and business to invigorate life into the city. By encouraging awareness of *Third Places* as I interviewed the 15 key informants, I was able to help them relate to the designs as more than just images, but as *places*. Through the process, the participants were eager to share personal experiences in similar *Third Places* that had been in the downtown before the decline and through their own worldly travels. It was an opportunity to be amongst the people who truly support and activate the spaces we design as architects into memorable and cultural places – an invaluable opportunity for Corbett and Lasdun. Walking about town to meet with the 15 informants, it was also a chance to reconnect and explore the existing fabric of the downtown as a pedestrian; as the community member whom which I would like to design. This reconnection provides additional insights to the local needs and culture of the community for architects – insights that could not be otherwise obtained through conventional methods attributed to “starchitecture”.

Furthermore, the process of implicating the heuristic gave me an opportunity to test my own theories about the three designs with the perceptions of those outside of the profession. In several instances, the informants even suggested that an alternate combination of programs could be rearranged from each proposal, further suggesting that the heuristic also empowers the member of the community to be involved in design. As outlined in Chapter 4.3, design becomes more of a tool in the heuristic to encourage the cultural capacity of the community to envision their downtown – furthering the work of Farrelly and Schleifer. Participants were able to project themselves into the Photoshop renderings and gauge how they would imagine their influences on the downtown, instead of strictly criticizing the proposals in terms of symmetry, fire accessibility and architectural language. They were able to see each proposal as more than just CAD floor plan drawings, but an entire conceptual package which could include specific sights, sounds and even smells. Some even went onto to detail what they would do in each environment (ie. bring visitors to listen to live music or go to after the theatre) and how it could be activated by different generations of the community (ie. dance club, dates, morning coffee). This point reveals something that we often overlook as architects when consumed with designing spaces, it is that if the general public can imagine designs beyond ink on paper, perhaps we all should too – as Farrelly proposes.

With that being said, there could have been other approaches to the heuristic and the design process. Perhaps instead of one interview session, there could have been an initial design charrette with all members, followed by the implicated mid design individual interviews and a final fourth publicly voted proposal set. Further research is required to encourage more community support, a greater variety of designs and to even promote the construction of the final proposal. A comprehensive process should be considered to develop more refined and custom tailored designs for the downtown community participating in the study. Design should be utilized as a tool to help the general public create their visions of a *Third Place* instead of as final solutions or clever advertising to entice fashionable preferences – as realized in the work of NBBJ and Mau.

However, just as there are no definite hard and fast rules for what design attributes define a *Third Place*, there are no definite design considerations for a *Third Place* required to revitalize a mid-size city downtown where the presence of a university has been identified. In fact, downtown revitalization is specific to each mid-size city and especially to each university or college – advocated by Lederer, Rubin, Bromley, Robertson, Bok, Calder and Greenstein. The town-gown context of this thesis specifically deals with a population of students who are well-travelled, cultured and very design oriented. Downtown revitalization is a long and complicated process that requires commitment from the community, municipality, businesses and the town-gown partnership – entailed in the work of Corbett, Rubin, Lederer, Bok, and Baum. The birth

of a single town-gown *Third Place* does not guarantee immediate downtown revitalization results, but can potentially catalyst the development of new *Third Places* that will range in style, function and atmosphere to evolve the town-gown downtown. The following is a set of guiding principles conceived from this research to help architects adopt the heuristic of town-gown *Third Place* design:

1. SITE ANALYSIS – Do a historical review of the downtown and select a site within pedestrian proximity of the civic district and satellite campus
2. PROGRAMMING – Familiarise oneself with traditional *Third Place* typologies to develop hybrid programs, layouts, styles, events, and designs
3. DESIGN OPTIONS – Create a set of 3-5 programmed option packages that can be critiqued for their potential atmosphere and sense of place
4. KEY INFORMANTS – Compile a list of local key informants (15 minimum) that represent members of the university, downtown, municipal, business, and local residential community to critique the DESIGN OPTIONS. All heuristic results should be recorded, analyzed and discussed
5. REDESIGN – Using the heuristic results, revise the DESIGN OPTIONS and present to the general public to encourage final design selection

The proposition for a new *Third Place* in the Galt City Centre should consider several Design Considerations and Recommendations for Third Places in Town-Gown Downtowns. The contemporary *Third Place* needs to satisfy the traditional *Third Place* criteria as well as allow room to adapt to the constantly evolving cultural criteria of the 21st century – as Oldenburg and Farrelly suggest. Unlike a fast food chain establishment, it should be architecturally detailed and designed to satisfy the critical eyes of architecture students and add a degree of authenticity to the construction. The layout should allow for a variety of actors to find comfortable spaces within it without being completely separated from one another. It needs to be a welcoming friendly environment that will comfortably accommodate people when they are free from work and the home. Non-inclusive, the relaxed atmosphere should be open daily and host a variety of activities that support communication and interaction within the community. The interiors should be welcoming and during the warmer seasons, extend outwards into the street. Multifunctional, the spaces should be able to accommodate events and performances at any time of the day regardless of clientele. Discreet while maintaining novelty, the establishment should encourage regulars to hangout and quietly self police while interacting with visitors and staff. Democratic in nature, it should be an ageless playground and storytelling roundtable for anyone and everyone. The venues should also encourage local downtown employment opportunities and catalyst new types of business enterprises. It should be willing to embrace international influences as well as new entertainment and communication technologies (ie. Wii, Wireless internet). Located within walking distance of the community, it should be incorporated into the urban fabric physically and historically as an active part of the city. Overall, as all the results confirm, the design should preserve an open and friendly atmosphere to keep the authentic character and culture of The City of Cambridge. These considerations are recommended in keeping with similar research by Waxman, Rosenbaum, St. Germain, Oldenburg, Farrelly, Dorf, and Erksine.

There are a plethora of visible and unforeseen issues, challenges and opportunities that deal with *Third Places* and downtowns that will eventually need to be addressed, but to put it simply, that is the purpose of a downtown town-gown *Third Place*. A downtown town-gown *Third Place* provides a daily intergenerational forum within a casual public realm that invites a cross section of students, locals, and visitors to discuss and resolve ongoing community issues. It is my belief that the contemporary architect who understands the essence of *place* and the *genius loci* of the city can truly help interpret and design authentic *Third Places*. Supporting genuine *Third Places* in the downtown will perpetually host the articulation of a community's cultural capacity every day of week, not just on any given Thursday.

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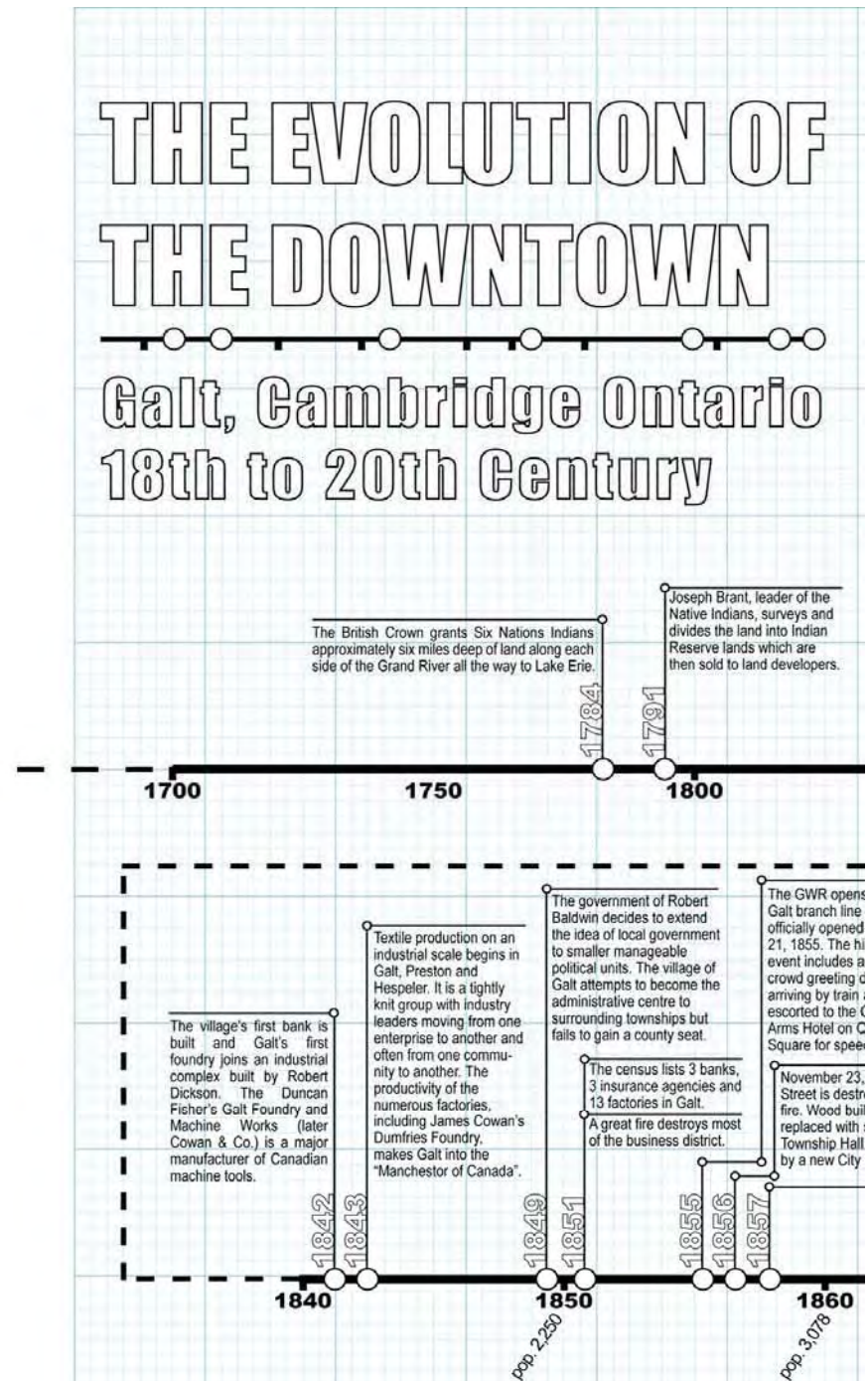
APPENDIX A

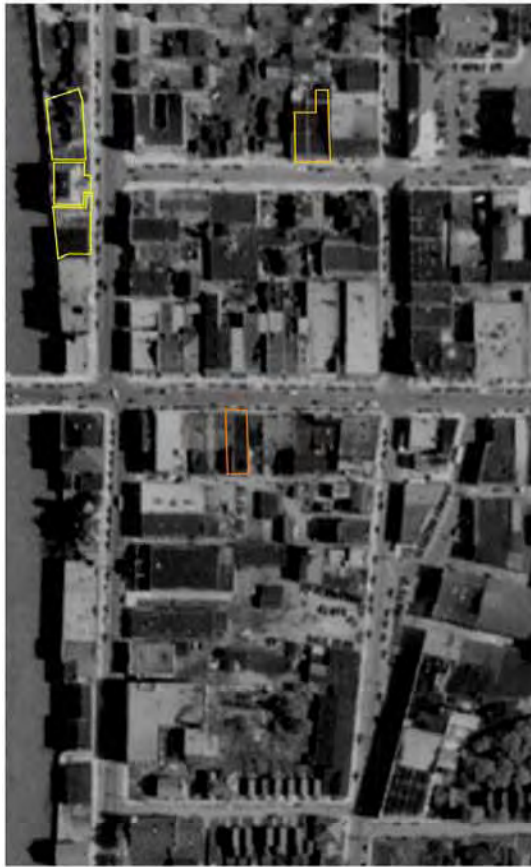
DESIGN

SPOT THE IRONY, M4 REVIEW CONVERSATION COMIC	111
HISTORICAL TIMELINE OF GALT	112-113
HISTORICAL ANALYSIS OF THREE POTENTIAL SITES	114
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PROPOSAL 3: THE C HOTEL RENDERINGS	126-127

Spot The Irony. M4 Review Conversation Comic
Author, 2007







1947 THE BUILDING DENSITY IN THE CITY IS AT FULL CAPACITY.



1975 THE BUILDING DENSITY IN THE CITY DECREASES FOR PARKING.



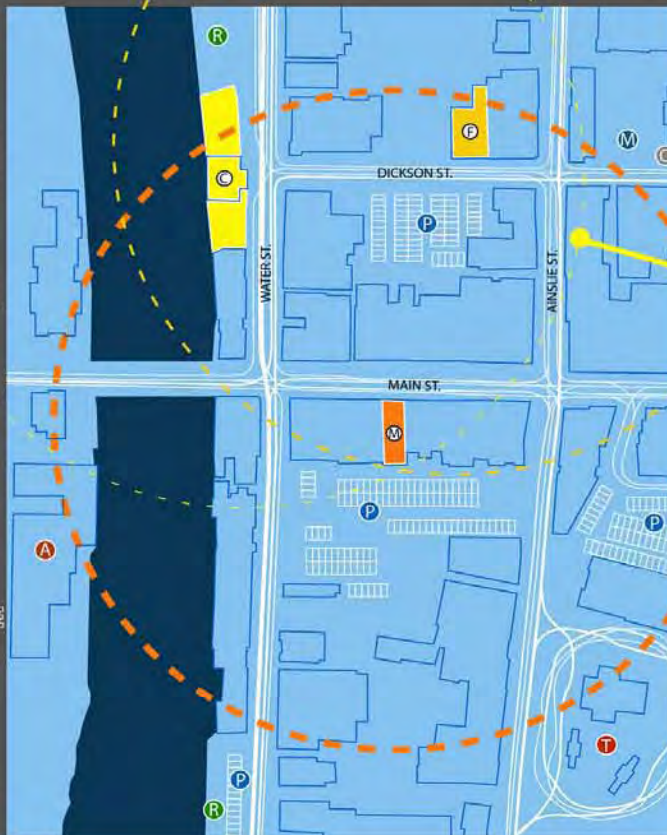
2003 THE BUILDING DENSITY IN THE CITY PLATEAUS FOR THE VEHICLE.

THREE THIRD PLACE SITES

EACH SITE IS WITHIN A FIVE MINUTE WALK RADIUS FROM THE TWO OTHER SITES TO ALLOW FOR NEW RETAIL AND POTENTIAL COMMERCIAL SERVICES TO GROW BETWEEN.

LEGEND

-  STRUCTURES
-  TRANSIT HUB
-  RIVERWALK
-  MARKET
-  CIVIC CENTRE
-  SCHOOL OF ARCHITECTURE
-  DESIGNATED PARKING
-  VEHICULAR TRAFFIC
-  GRAND RIVER
-  PEDESTRIAN



24 DICKSON STREET FRASER GENERAL.

TYPE 1\

MID-PROFILE SITE:
 "AN IDEAL COMMUNITY VENUE"
 +EXISTING HERITAGE BUILDING
 +PUBLIC SPACE CONNECTION
 +CIVIC CENTRE CONNECTION

34 WATER STREET N. CARNEGIE LIBRARY.

TYPE 2\

HIGH-PROFILE SITE:
 "AN IDEAL LANDMARK VENUE"
 +EXISTING HERITAGE LANDMARK
 +RIVER CONNECTION
 +EDUCATION CONNECTION

33 MAIN STREET FURNITURE ON MAIN.

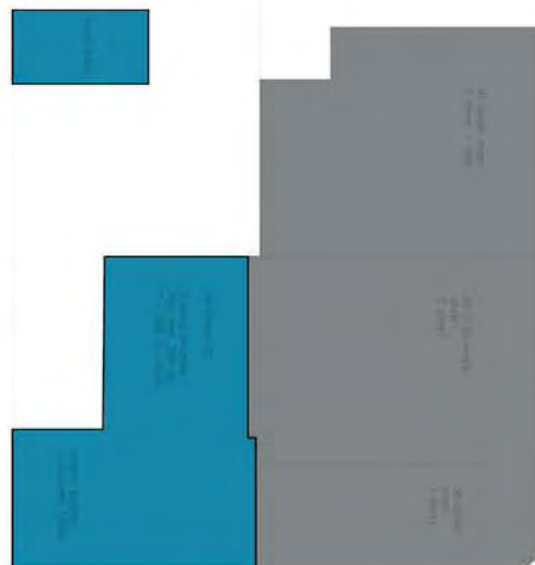
TYPE 3\

LOW-PROFILE SITE:
 "AN IDEAL PRIVATE VENUE"
 +EXISTING HERITAGE BUILDING
 +MAIN STREET CONNECTION
 +TRANSIT HUB CONNECTION

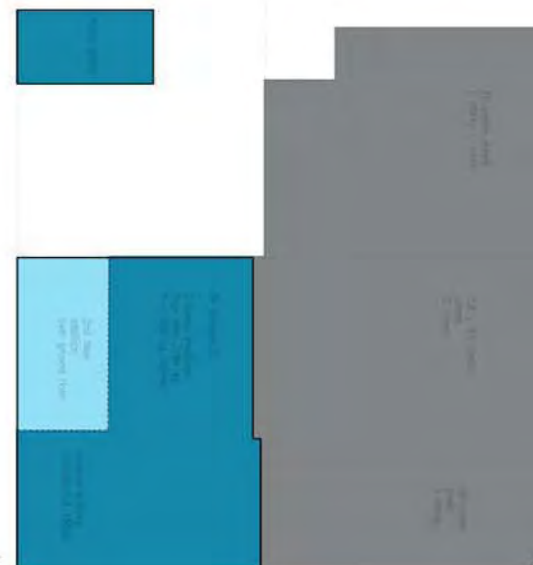
Historical Timeline of The Fraser Block

1. 1900s - 7384 sq. ft.
 2. 1950s - 2 storey addition
 3. 1989 - 2 storey addition
 4. 1990s - 2 storey addition
- Author, 2006

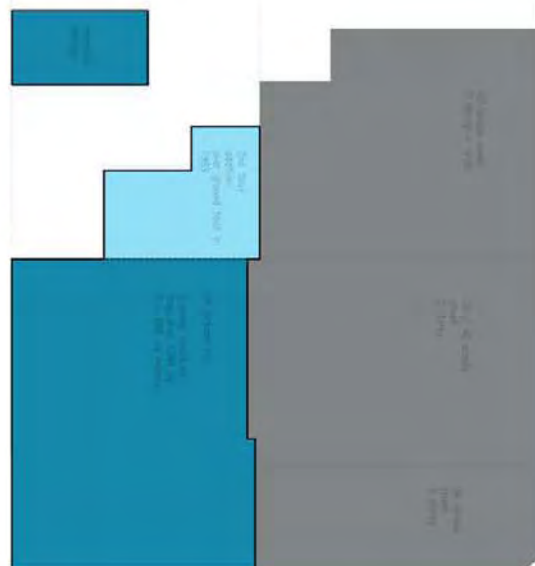
1. NORTH



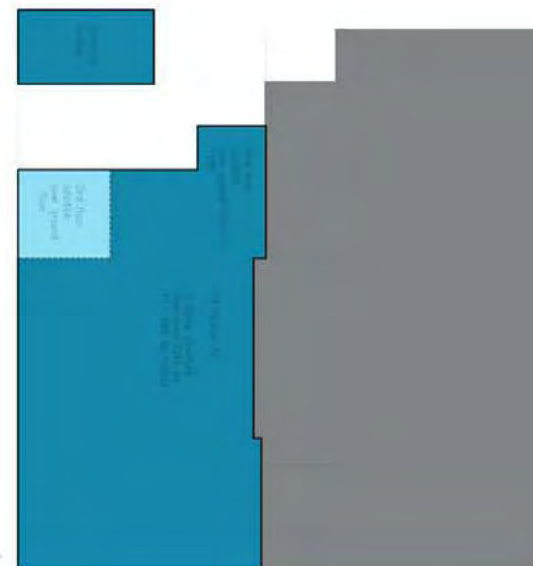
2. NORTH



3. NORTH



4. NORTH





**Original Main
Street Store**
*courtesy of
Munro Fraser*



**Fraser
Hardware
Interior**
*courtesy of
Munro Fraser*



**Fraser
Hardware
Co. Ltd. 1913**
*courtesy of
Munro Fraser*

Fraser Hardware Co. Ltd. Ad
The Evening Reporter, Galt
Friday June 25, 1965

When Galt Was A Bustling Community **WE WERE THERE...**



Picture is photo of our first business unit. We first opened our doors for business on June 25, 1884 at the present site of the Bank at Main Street. In 1885, shortly afterwards, we moved to our Dickson St. location.



Here is a picture of our Dickson St. store taken in 1925. It was well-provided with fixtures of the time. This store burned to the ground in January of 1913 and was then replaced by our present building.



This is a photo of our store as it now stands. You're sure you'll find it packed with up-to-date merchandise designed with the modern buyer in mind. Drop in and see what Galt's oldest retail firm.



MR. ALEXANDER C. FRASER
Founder... 1884

We came to Galt 81 years ago,
way back in 1884.

During the rapid course of
those 81 years we have watched
our small business grow into the
driven carriage replaced by jet
travel.

We have seen our town de-
velop from a bustling community
into a moving industrial centre.

We point with pride to the
past achievements of both our
business and our city over the
past half-century and we look
forward to the future with a
great deal of well-justified
confidence.

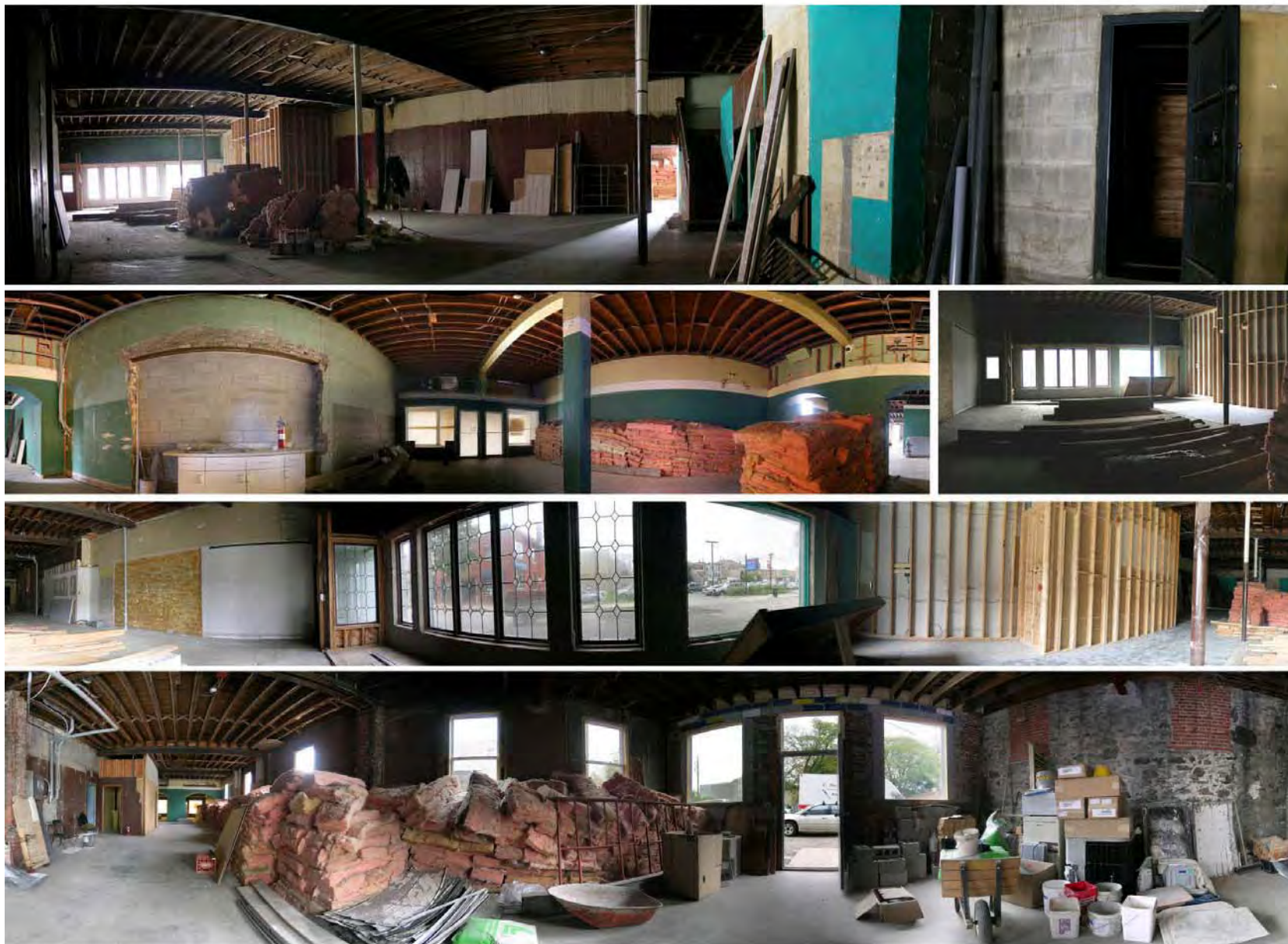
"Galt's Oldest Retail Firm"

**FRASER
HARDWARE**

CO. LTD.

26 Dickson St., Galt

Photos and Panoramas of The Fraser Block
Author, 2006



Photos and Panoramas of The Fraser Block
Author, 2006



Design Methodology

Author, 2007

CONSTANTS INCLUDE: ARCHITECTURAL TYPOLOGY - THE HOTEL
 THE FRASER BLOCK SITE - 113 DICKSON STREET, CAMBRIDGE ONTARIO CANADA
 COMBINED THIRD PLACE DESIGNS - COMMERCIAL AND DINING
 DOWNTOWN REVITALIZATION - REDEVELOPMENT CATALYST
 ATTRACT ACTORS - UNIVERSITY, LOCAL NATIVE, AND DAY-TRIPPER; TOURIST VISITOR

METHODOLOGY	PROPOSAL A
STYLE DESCRIPTION -	IKEA - LOOKS NICE, LITTLE DETAIL, EXPECTED
GRAPHIC STYLE -	CLEAN CONTEMPORARY MARKETING
RENDER STYLE -	HAND RENDER BASE WITH HINTS OF PHOTOS

0. DESIGN APPROACH	LOW LEVEL
PHYSICAL -	EXISTING
PLAN -	SEPARATED COMPLETELY
SECTION -	SEPARATED COMPLETELY
STRUCTURE -	NO DEMOLITION
ATMOSPHERIC -	CONSUMERIST FRANCHISE
TRANSFORMATIVE -	SET HOURS, OPEN LATE MENU
QUALITY -	GENERIC
SERVICE -	LOW END - CHAIN BRAND: STARBUCKS
MOTIVE TO ATTRACT -	UNIVERSITY, LOCAL NATIVE, AND TOURIST VISITOR

1. COMMERCIAL	HIGH LEVEL
TYPOLGY -	NEWSPAPER MAG CAFE + HEALTH BAR
REINVENTIVENESS -	NEW 'BRAND' COMBINATION TYPOLOGY
TRANSFORMATIVE -	OPEN CONCEPT DESIGN
SERVICE QUALITY -	COMMONPLACE COMPETITIVE COMMERCIAL
DESIGN HIGHLIGHTS -	2 RETAIL ESTABLISHMENTS, DOUBLE ENTRY, GENERIC STREET PRESENCE WITH PRIVATE ATMOSPHERE IN THE BACK, RETROFIT STYLE
EXAMPLES -	TEQUILA BOOKWORM, LUSH, LULULEMON, FRESH, WEIGHT + GNC VITAMIN STORE
MOTIVE TO ATTRACT -	UNIVERSITY AND LOCAL NATIVE



2. DINING	MID LEVEL
TYPOLGY -	HOME STYLE PREFERRED CUISINE CAFETERIA
REINVENTIVENESS -	REINTERPRET EXISTING TYPOLOGY
TRANSFORMATIVE -	OPEN CONCEPT DESIGN OPENS TO STREET
SERVICE QUALITY -	INEXPENSIVE STUDENT CLASS
DESIGN HIGHLIGHTS -	INTENSITY OBELISK, BIG STAFF KITCHEN, ORIGINAL TRAY RACKS, COED WASHROOM, RELIES ON SOCIAL COMMONPLACE ELEMENT
EXAMPLES -	BARCELONA STYLE CAFETERIA FOOD CHAIN, MANDARIN BUFFET, UPGRADE RES. CAFETERIA
MOTIVE TO ATTRACT -	UNIVERSITY AND LOCAL NATIVE



3. LODGING	LOW LEVEL
TYPOLGY -	INTERNATIONAL HOSTEL+ TRAVEL AGENCY
REINVENTIVENESS -	UPGRADE FROM EXISTING TYPOLOGY
TRANSFORMATIVE -	ROOMS VARY TO SUIT THE TRAVELLERS
SERVICE QUALITY -	HIGH OCCUPANCY VISITING STUDENT CLASS
DESIGN HIGHLIGHTS -	ART INSPIRED CUSTOM ROOMS FULLY TECHED, GROUND FLOOR ACCESS, SHARED BUNKS, HOSTEL CHECKOUT AND TRAVEL AGENCY
EXAMPLES -	THE GLADSTONE HOTEL, VARIOUS HOSTELS IN EUROPE, BACKPACKERS LODGE IN TORONTO
MOTIVE TO ATTRACT -	TOURIST VISITOR (INTERNATIONAL)



LEGEND	
HIGH LEVEL	NATIONAL ACCLAIM, HIGH CONSTRUCTION BUDGET, FOREIGN MATERIALS, FRESH FORMALIST DESIGN, POPULAR, HIGH REVENUE, ETC.
MID LEVEL	CITYWIDE ACCLAIM, MEDIUM CONSTRUCTION BUDGET, MIXED MATERIALS, AWARE CONTEMPORARY DESIGN, STEADFAST, HEALTHY REVENUE, ETC.
LOW LEVEL	LOCAL ACCLAIM, LOW CONSTRUCTION BUDGET, LOCAL MATERIALS, EXPECTED BRAND DESIGN, SEASONAL, CONSERVATIVE REVENUE, ETC.

METHODOLOGY	PROPOSAL B
STYLE DESCRIPTION	YALETOWN - PROUD TO BE HERE FIRST
GRAPHIC STYLE	IMAGE FOCUSED, DRAWING BASED LAYOUTS
RENDER STYLE	DEFINED PHOTO BASED RENDERINGS

0. DESIGN APPROACH	MID LEVEL
PHYSICAL	REDESIGN
PLAN	INTERTWINED
SECTION	DESIGNED FOCAL POINT
STRUCTURE	SURGICAL DEMOLITION
ATMOSPHERIC	CANADIAN INSTITUTION
TRANSFORMATIVE	CHANGES BY EVENT AND TIME OF DAY
QUALITY	CUSTOM
SERVICE	MEDIUM - SUPPER CLUB LOUNGE ETC.
MOTIVE TO ATTRACT	ALL ACTORS

METHODOLOGY	PROPOSAL C
STYLE DESCRIPTION	NICKY O HOTEL - HOT FLASH CELEBRITY
GRAPHIC STYLE	TRENDY EYE CATCHING CIRCUS MIX
RENDER STYLE	ULTRA DEFINED BUT UNREALISTIC

0. DESIGN APPROACH	HIGH LEVEL
PHYSICAL	TABLA RASA
PLAN	REDEFINED
SECTION	INTEGRATED PARTI
STRUCTURE	HEAVY DEMOLITION
ATMOSPHERIC	INTERNATIONAL LANDMARK
TRANSFORMATIVE	24 HR DESTINATION
QUALITY	TRENDY
SERVICE	HIGH - ROOM SERVICE ETC
MOTIVE TO ATTRACT	DAY-TRIPPER AND TOURIST VISITOR (INTERNATIONAL)

1. COMMERCIAL	LOW LEVEL
TYPOLGY	FARMERS' MARKET SPECIALTY STORE
REINVENTIVENESS	BASIC SAMPLE STORE TO PROMOTE MARKET
TRANSFORMATIVE	CONVERT TO RENTAL GALLERY OR SHOWROOM
SERVICE QUALITY	HOMETOWN AND TOURIST ATTRACTION
DESIGN HIGHLIGHTS	SMALL RETAIL SPACE, OPEN TO THE STREET, INTERCONNECTED WITH THE GROUND FLOOR, SUPPORTS LOCAL ARTISTS, FARMERS, ETC.
EXAMPLES	MOMA STORE, HERITAGE BAKERY TYPE STORES IN STRATFORD + NIAGARA ON THE LAKE
MOTIVE TO ATTRACT	ALL ACTORS



1. COMMERCIAL	MID LEVEL
TYPOLGY	INDUSTRIAL DESIGN WORKSHOP GALLERY
REINVENTIVENESS	CONTEMPORARY TOURIST DESTINATION
TRANSFORMATIVE	MULTI PURPOSE CONVERTIBLE SPACE
SERVICE QUALITY	COMMUNITY PRIDE CATALYST
DESIGN HIGHLIGHTS	TWO STOREY GREEN WALL IN MAIN LOBBY TO BAR, OPEN STUDIO MEZZANINE OVERLOOKING LOBBY, VERSATILE WORKSHOP, RUNWAY, GALA, GALLERY
EXAMPLES	THE DESIGN EXCHANGE TORONTO, SWIPE, KEILHAUER, CASALIFE, MOMA STORE
MOTIVE TO ATTRACT	DAY-TRIPPER AND TOURIST VISITOR (INTERNATIONAL)



2. DINING	HIGH LEVEL
TYPOLGY	SPORTSBAR LOUNGE CLUB + BREWERY + DELI
REINVENTIVENESS	NEW INVENTION OF TYPOLOGY
TRANSFORMATIVE	TRANSFORMS DURING DAY AND FOR EVENTS
SERVICE QUALITY	MULTI CLASS VARIETY OF ACTORS
DESIGN HIGHLIGHTS	BREW PUB, KARAOKE PERFORMANCE STAGE, CONVERTIBLE OPEN CONCEPT GROUND FLOOR, CULTIVATES DOWNTOWN SOCIAL INTERACTION
EXAMPLES	YALETOWN BREWING CO., NYC DELICATESSEN, PUBLIC SPACES, PUBLIC HOUSE, SUPPER CLUB
MOTIVE TO ATTRACT	ALL ACTORS



2. DINING	MID LEVEL
TYPOLGY	TRADITIONAL PUBLIC HOUSE PIANO BAR
REINVENTIVENESS	MODIFIED TYPOLOGY
TRANSFORMATIVE	TRANSFORMS FOR THE SEASONS
SERVICE QUALITY	CROSS SECTION OF YUPPIE COMMUNITY
DESIGN HIGHLIGHTS	AUTHENTIC PUBLIC HOUSE COMPRISED OF RECLAIMED WOODWORK FROM EXISTING BARS, POSH PRIVATE VIP CELEBRITY STYLE HOTSPOT
EXAMPLES	THE MADISON, VARIOUS BARS IN NOVALIA, BIERMARKT, BARS IN VANCOUVER + VICTORIA
MOTIVE TO ATTRACT	ALL ACTORS



3. LODGING	MID LEVEL
TYPOLGY	ESTABLISHED LOFT HOTEL
REINVENTIVENESS	LUXURY RENTAL SUITES FOR UPSCALE GUESTS
TRANSFORMATIVE	SUITES WITH CUSTOMIZABLE LAYOUTS, DECOR
SERVICE QUALITY	LOW OCCUPANCY FOR PROFESSORS, GUESTS
DESIGN HIGHLIGHTS	SKYLIGHT ATRIUM SCHOLAR'S CHALKBOARDED, LOUNGE LIBRARY, CONVERTIBLE WORKSHOP, LECTURE HALL, PRIVATE PERSONAL ACCESS
EXAMPLES	VARIOUS CROATIAN VILLAS, NYC HOTEL SUITES, LUXURY LOFTS OF TOY FACTORY LOFTS
MOTIVE TO ATTRACT	TOURIST VISITOR (INTERNATIONAL)



3. LODGING	HIGH LEVEL
TYPOLGY	5 STAR BRAND CONDO HOTEL
REINVENTIVENESS	REINVENTION OF EXISTING TYPOLOGY
TRANSFORMATIVE	CUSTOMIZED SUITES AND COMPLETE FLOORS
SERVICE QUALITY	MEDIUM OCCUPANCY FOR ALL GUESTS
DESIGN HIGHLIGHTS	OUTDOOR CLIMBING WALL THAT LEADS UP TO THE CLUB STYLE GYM LEVELS, PRIVATE PENTHOUSE STYLE SUITES AND YOGA AREA OVERLOOKING CITY
EXAMPLES	VEGAS STYLE LUXOR LANDMARK HOTELS, HIGH END NYC HUDSON, STARCK DESIGN HOTELS
MOTIVE TO ATTRACT	DAY-TRIPPER AND TOURIST VISITOR (INTERNATIONAL)



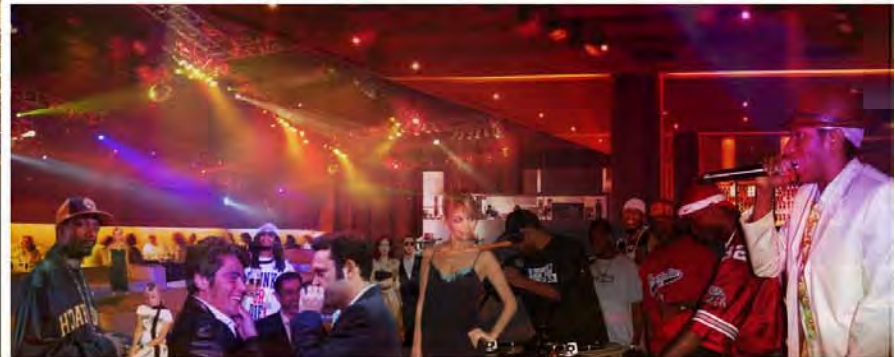
Proposal 1: The Fraser Block Renderings
Author, 2007



Proposal 1: The Fraser Block Renderings
Author, 2007



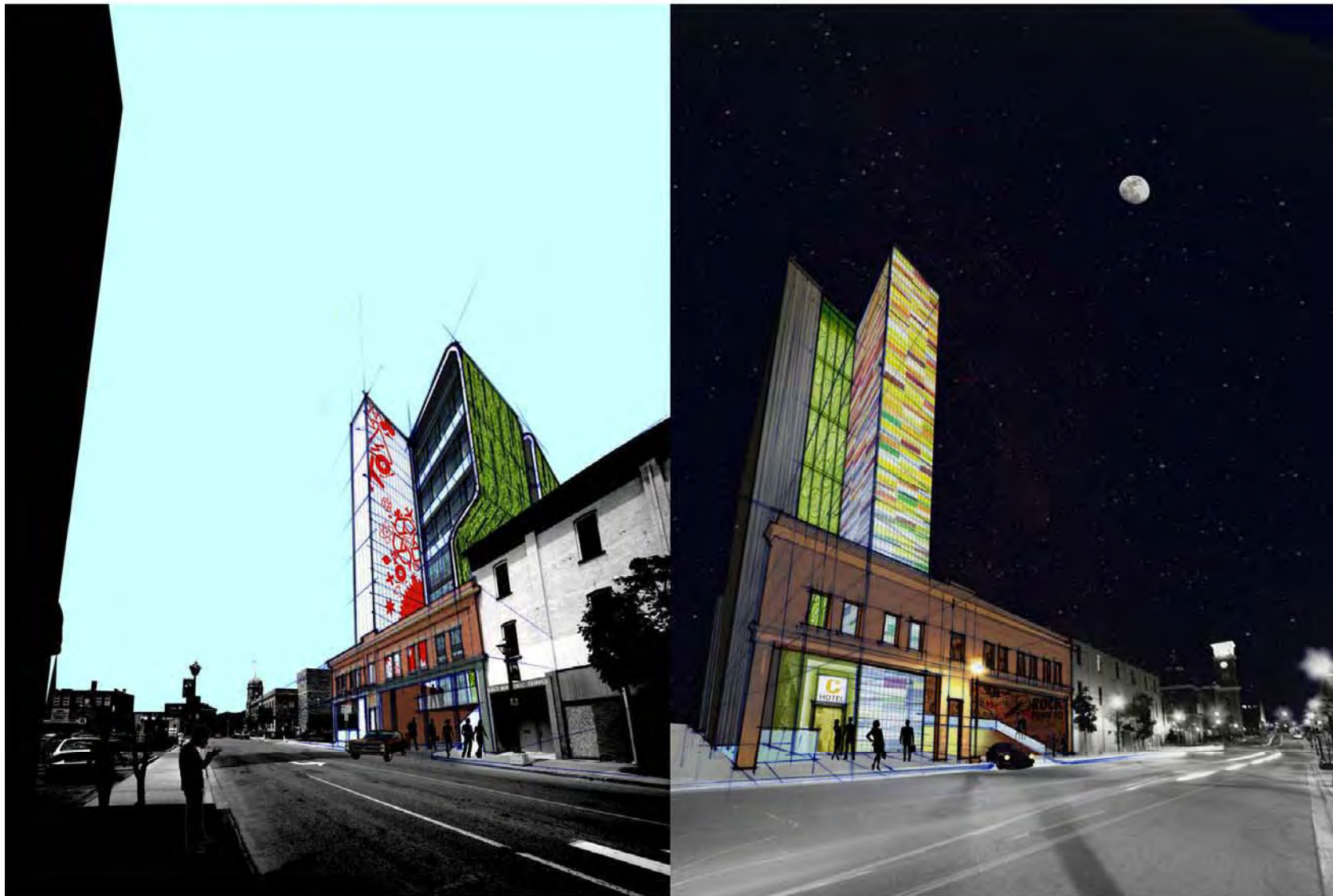
Proposal 2: 24 Dickson Street Renderings
Author, 2007



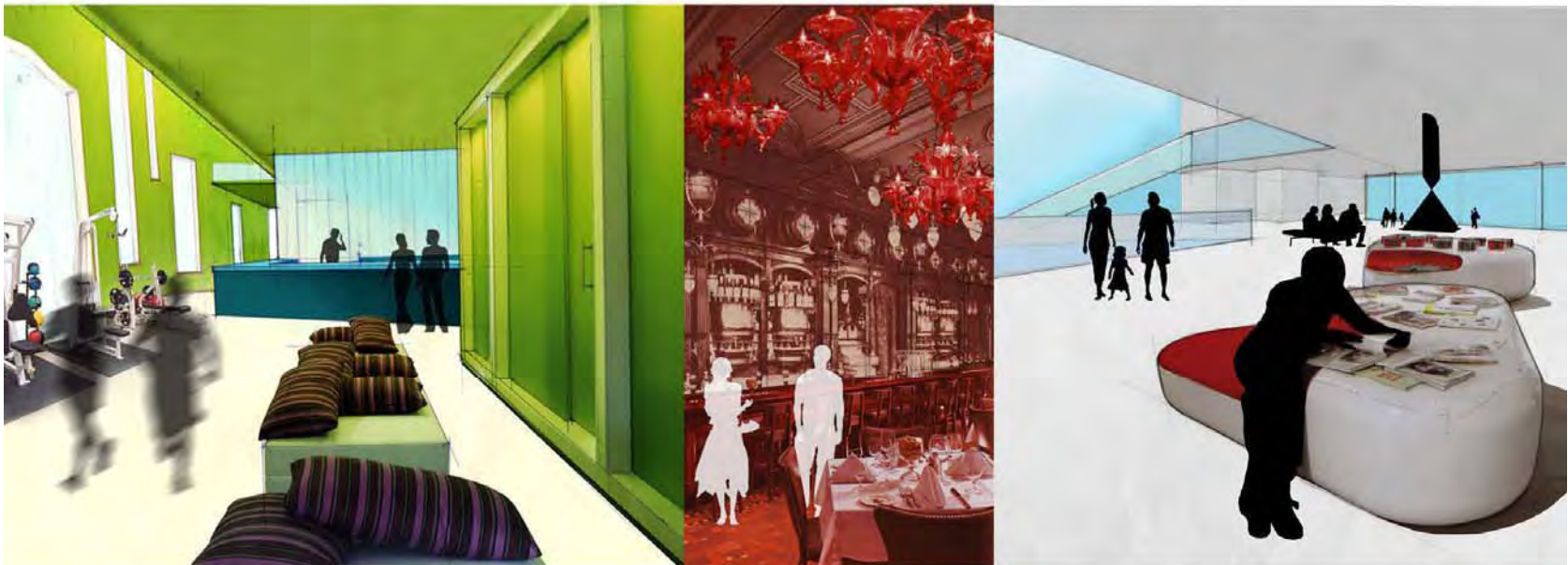
Proposal 2: 24 Dickson Street Renderings
Author, 2007



Proposal 3: The C Hotel Renderings
Author, 2007



Proposal 3: The C Hotel Renderings
Author, 2007



MASTER DRAWING SET →

SCALED DOCUMENTATION - - -
DETAILED LAYOUTS - -
COMPARATIVE DESIGNS -

SET1

■ THE FRASER BLOCK
24 DICKSON STREET S

SET2

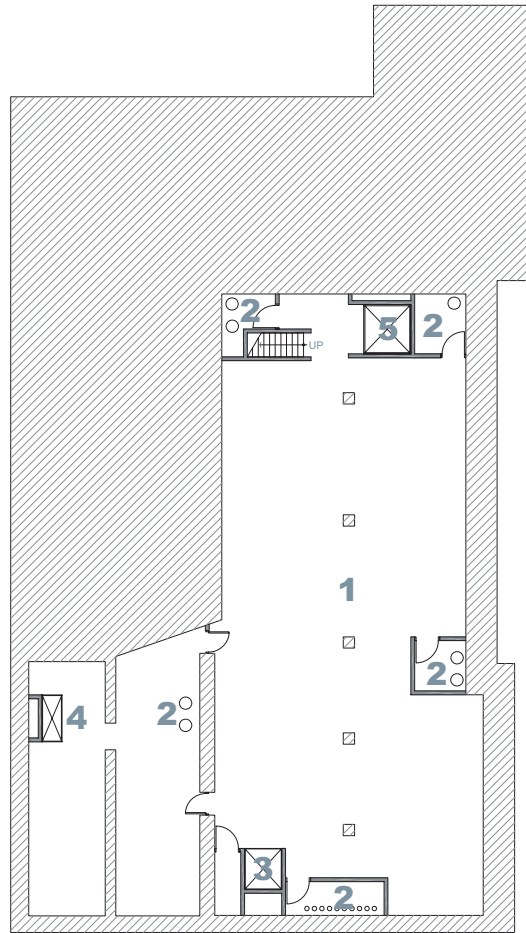


SET3



COURT SIN MASTERS THESIS DESIGN 2007

NORTH



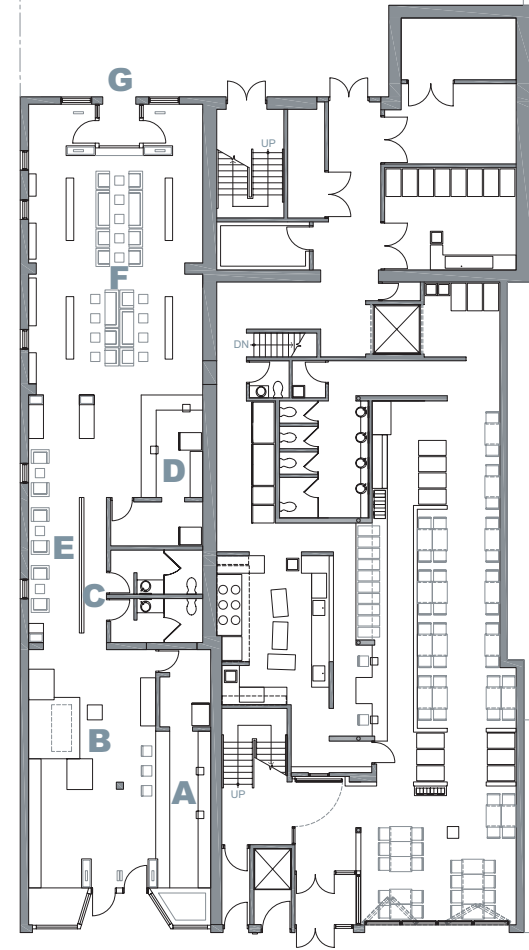
- 1 UNFINISHED BASEMENT
- 2 EXISTING HEATPUMPS
- 3 STREETFRONT ELEVATOR
- 4 BRAIN NECTAR STORAGE LIFT
- 5 THE CHOPPING BLOCK ELEVATOR

← **BASEMENT**

GROUND →
BRAIN NECTAR A
 JUICE BAR
 RETAIL **B**
 WASHROOMS **C**
 CAFE **D**
 NEWSPAPERS **E**
 READING AREA **F**
 OUTDOOR AREA **G**

NORTH

POST OFFICE PROPERTY



ADJACENT BUILDING

**1 UNIVERSAL YOUTH
HOSTEL HELPDESK**

2 TRAVEL AGENCY

3 FOUR BED SUITE

4 TWO BED SUITE

5 TWO BED SUITE

6 FIVE BED SUITE

7 FIVE BED SUITE

8 WASHROOMS

9 LAUNDRY

10 STORAGE

SECOND FLR

GROUND

THE CHOPPING BLOCK H

LOBBY TO HOSTEL

MOVABLE SEATING I

BUFFET SERVICE J

CASHIER STATION K

KITCHEN L

WASHROOM M

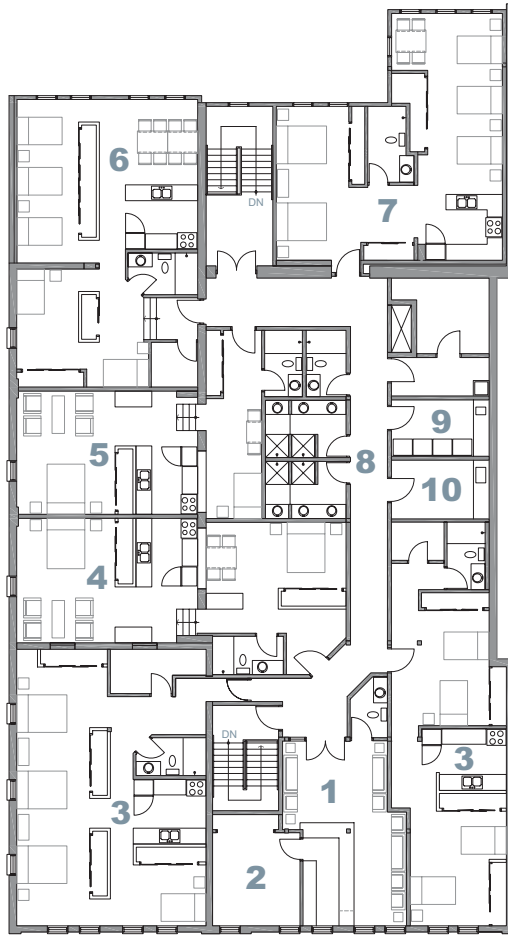
COLD STORAGE N

KITCHEN L

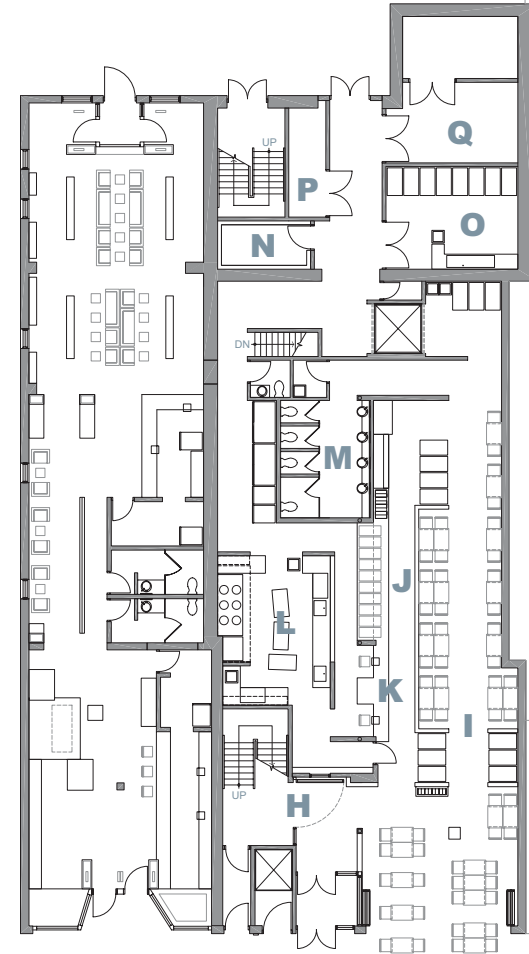
WASHROOM M

COLD STORAGE N

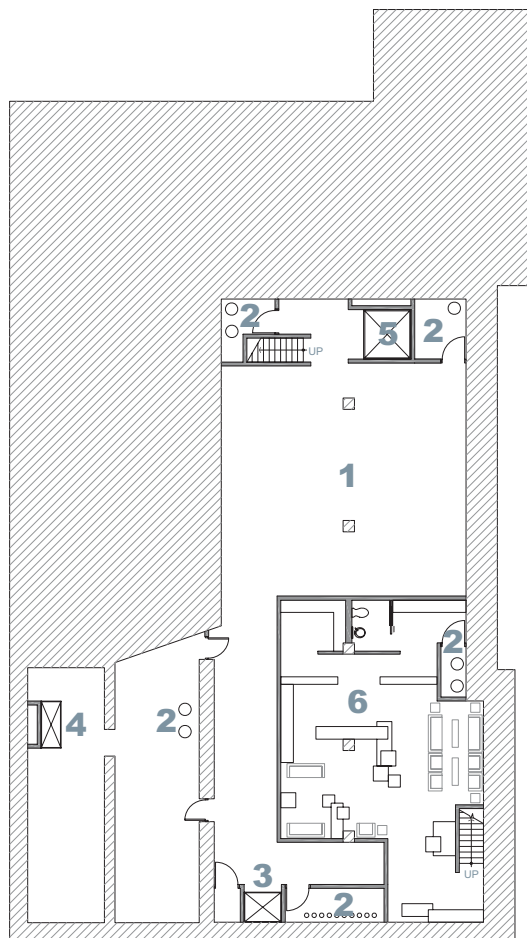
NORTH



NORTH



NORTH ↑



- 1 STORAGE
- 2 EXISTING HEATPUMPS
- 3 STREETFRONT ELEVATOR
- 4 THE FRASER BLOCK STORAGE LIFT
- 5 THE FRASER BLOCK ELEVATOR
- 6 THE HANDBASKET RETAIL LEVEL 2

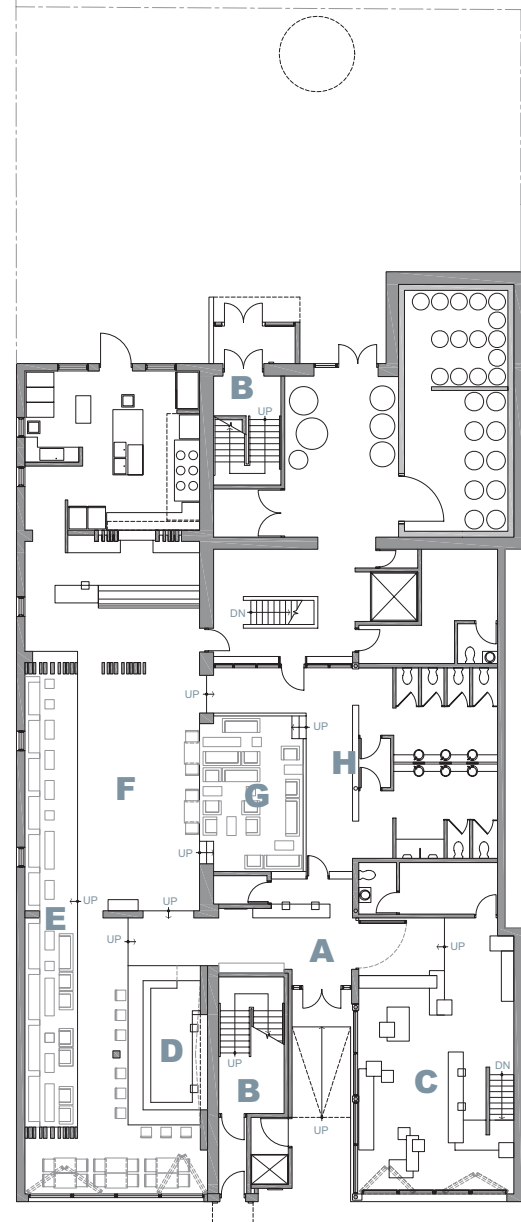
← BASEMENT

GROUND →

- THE FRASER BLOCK A
- MAIN LOBBY AREA B
- ENTRANCE TO LOFTS C
- THE HANDBASKET D
- SPORTSBAR E
- LOUNGE AREA F
- DANCE FLOOR G
- VIP LOUNGE AREA H
- WASHROOMS

NORTH ↑

POST OFFICE PROPERTY



ADJACENT BUILDING

DICKSON STREET

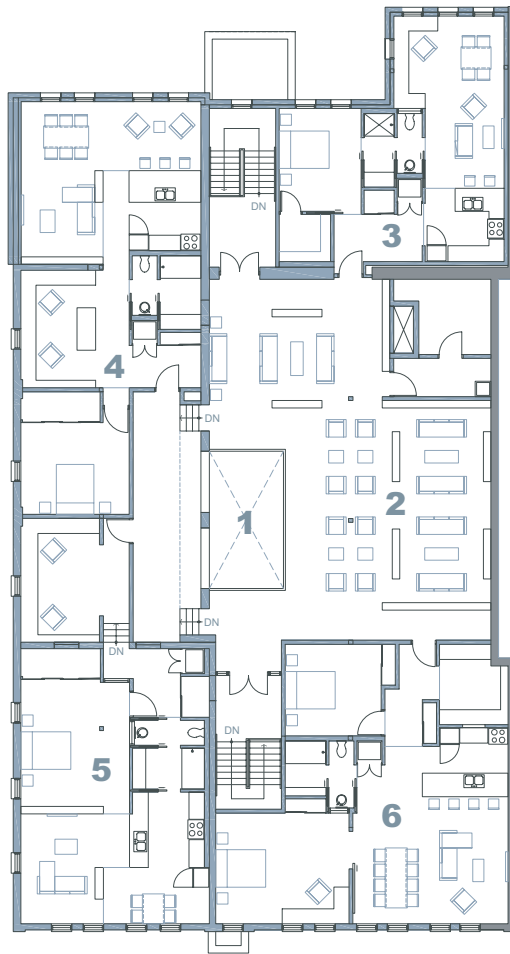
- 1 OPEN TO BELOW
- 2 **LOFT RESIDENCE**
MEETING LOUNGE
- 3 ONE BEDROOM SUITE
WITH WORK DEN
- 4 ONE BEDROOM SUITE
WITH WORK DEN
- 5 ONE BEDROOM SUITE
WITH WORK DEN
- 6 TWO BEDROOM SUITE
WITH WORK DEN

← SECOND FLR

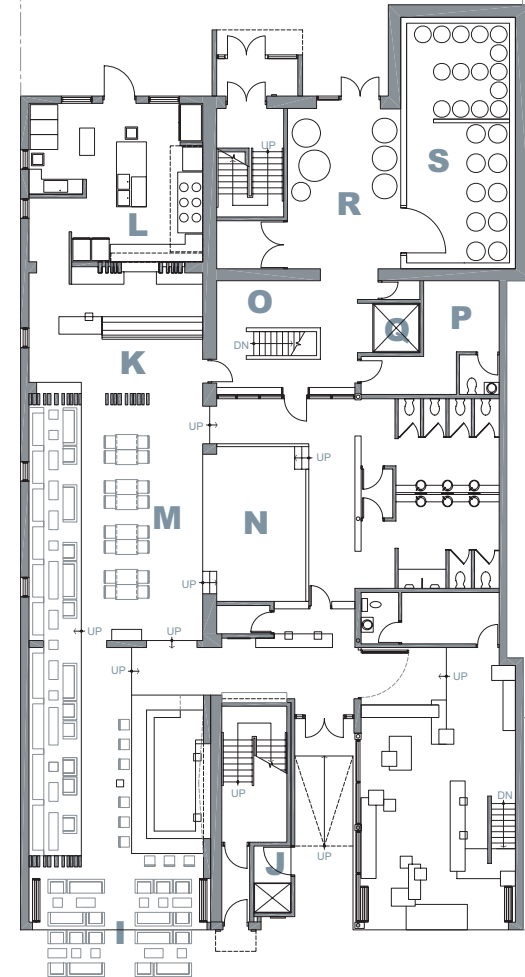
GROUND →

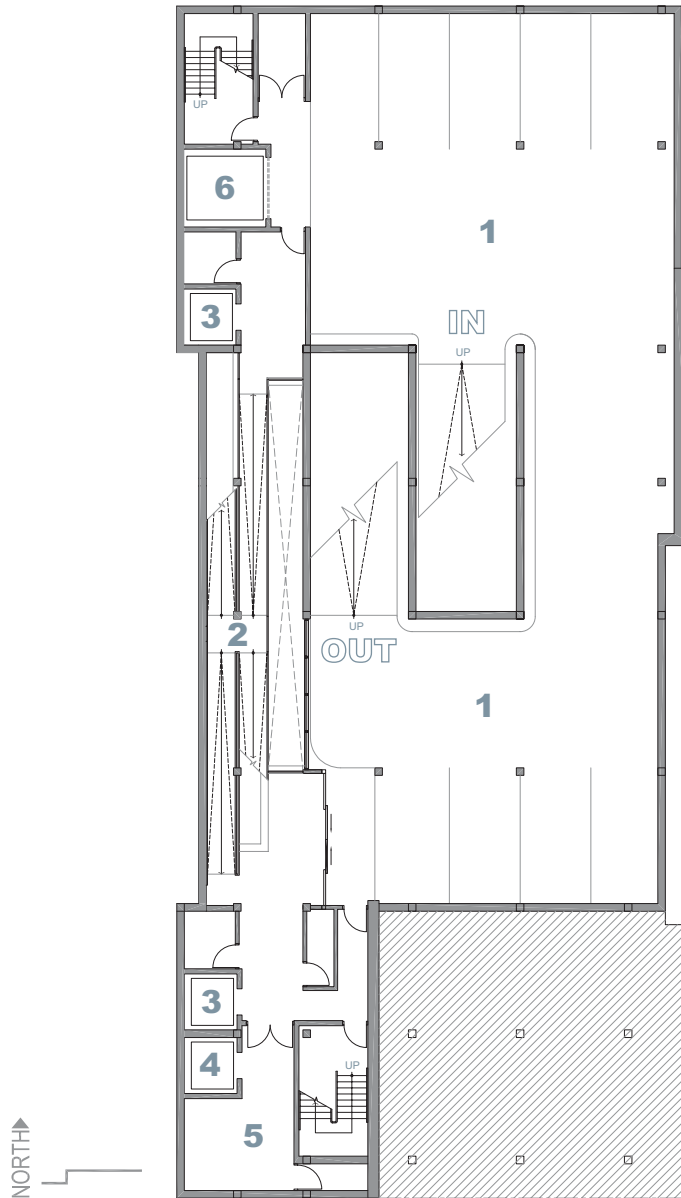
THE FRASER BLOCK I
 STREET SEATING
 STREET ELEVATOR
 DELICATESSEN
 SERVICE KITCHEN
 DINING AREA
 PERFORMANCE STAGE
 WINE CELLAR
 EMPLOYEE LOUNGE
 SERVICE ELEVATOR
 BREWERY AREA
 COLD STORAGE TANKS

NORTH ↑



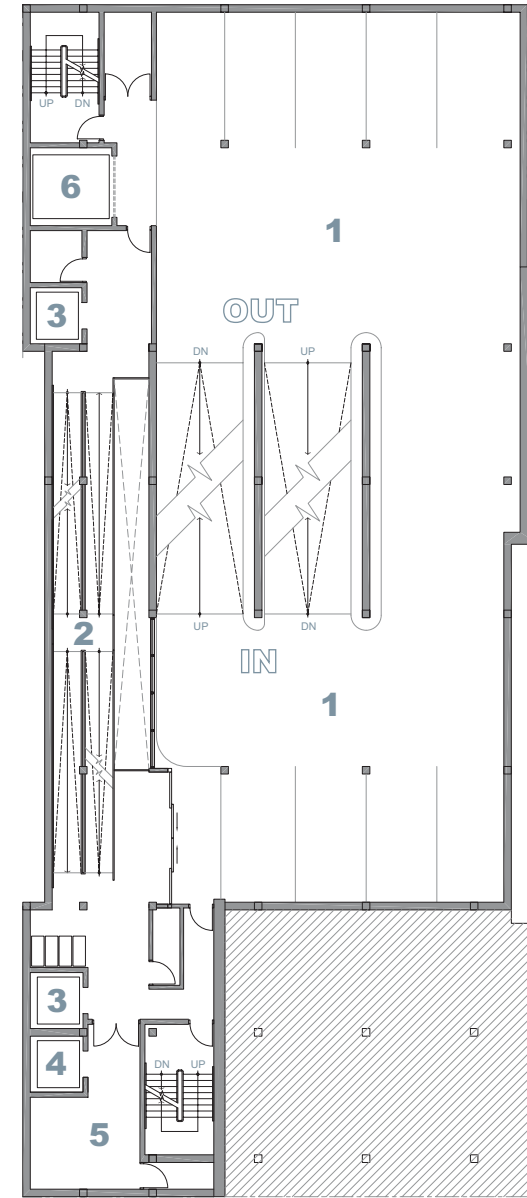
NORTH ↑

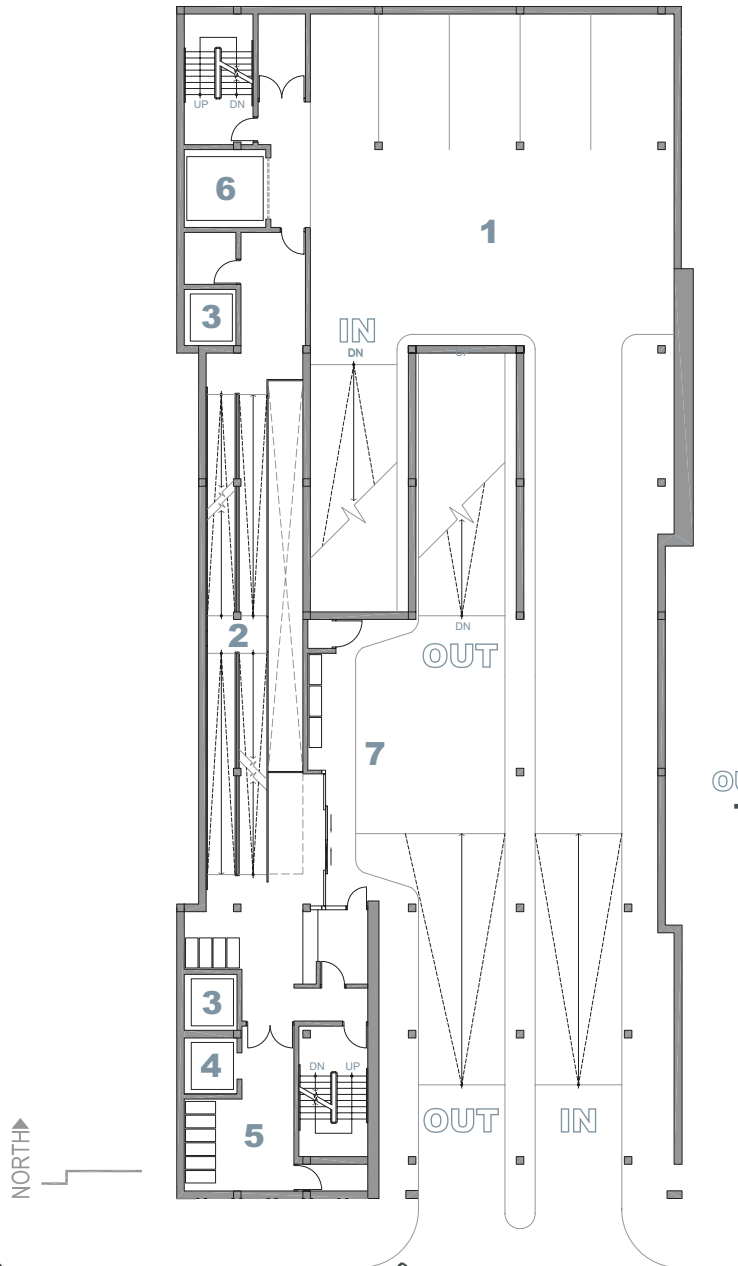




- 1 THE C HOTEL
TYPICAL PARKING**
 - 2 FLAT ESCALATOR
RAMPS OPEN ABOVE**
 - 3 HOTEL ELEVATORS
1 AND 2**
 - 4 SERVICE ELEVATOR**
 - 5 HOTEL SERVICES**
 - 6 FREIGHT ELEVATOR**
- ← P3 PARKING**

P2 PARKING →





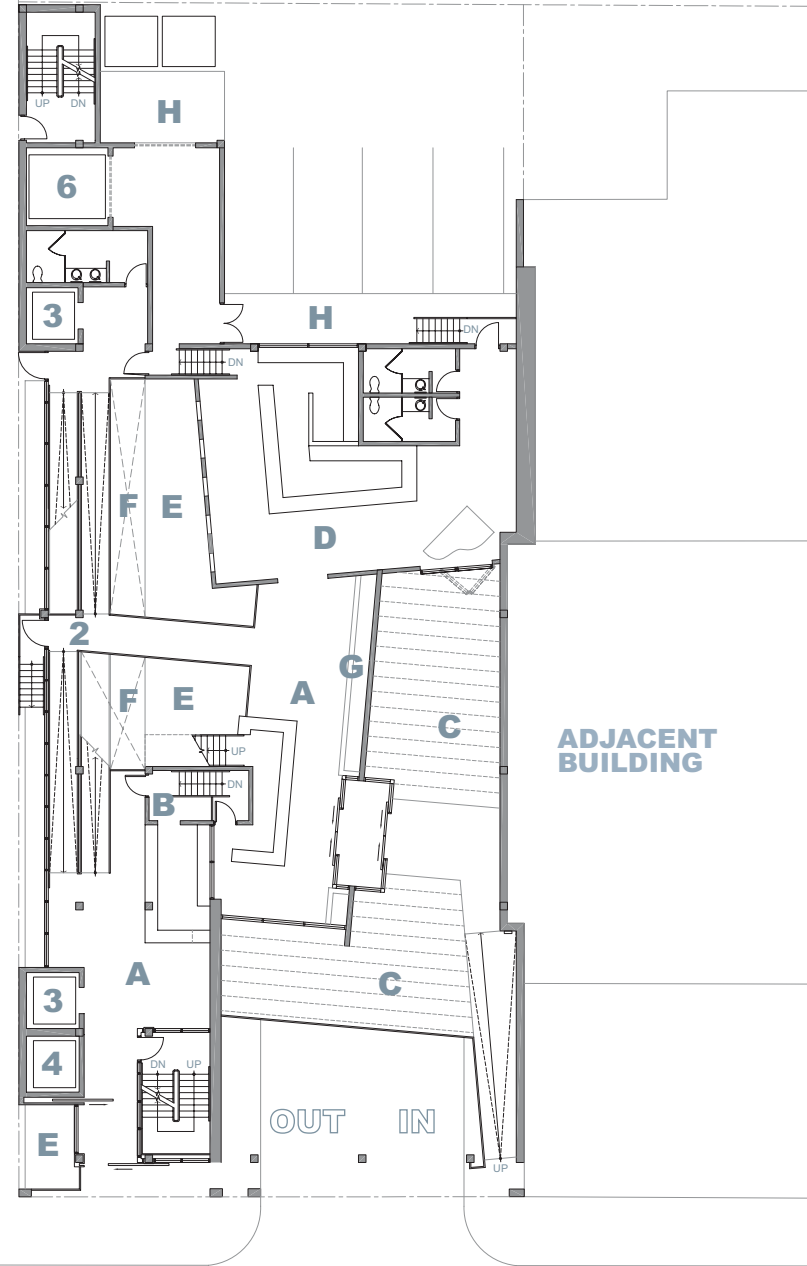
- 1 THE C HOTEL
TYPICAL PARKING
 - 2 FLAT ESCALATOR
RAMPS OPEN ABOVE
 - 3 HOTEL ELEVATORS
1 AND 2
 - 4 SERVICE ELEVATOR
 - 5 HOTEL SERVICES
 - 6 FREIGHT ELEVATOR
 - 7 TAXI LIMO VALET
- ← P1 PARKING

GROUND/MEZZ. →

THE C HOTEL LOBBY A
ADMIN STAIR B
OUTDOOR POCKETPARK C
THE DL PUBLIC HOUSE D
REFLECTING POOL E
WATER CASCADE F
GREEN WALL G

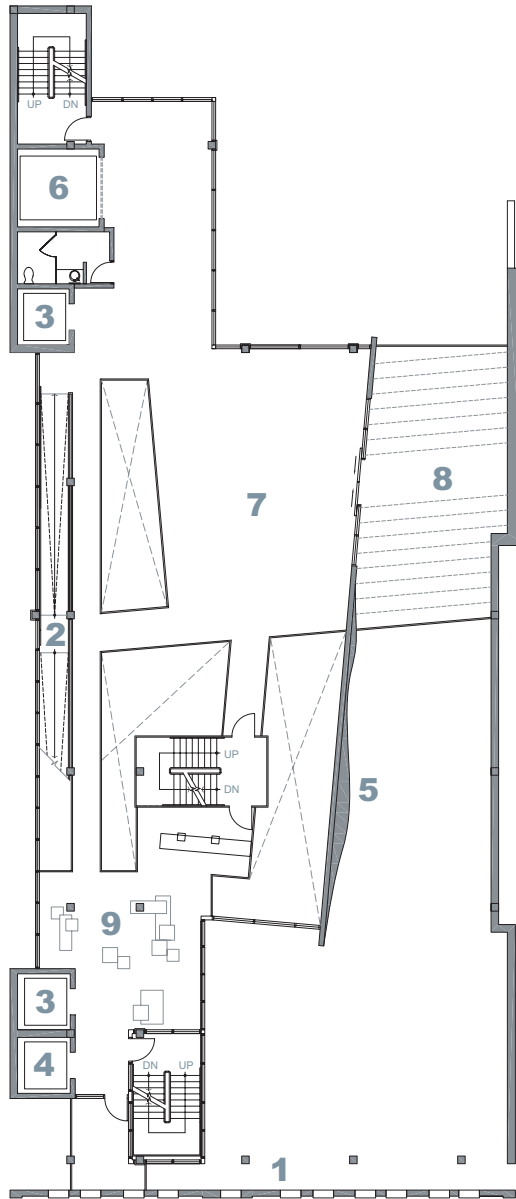
NORTH ↑

POST OFFICE PROPERTY



ADJACENT
BUILDING

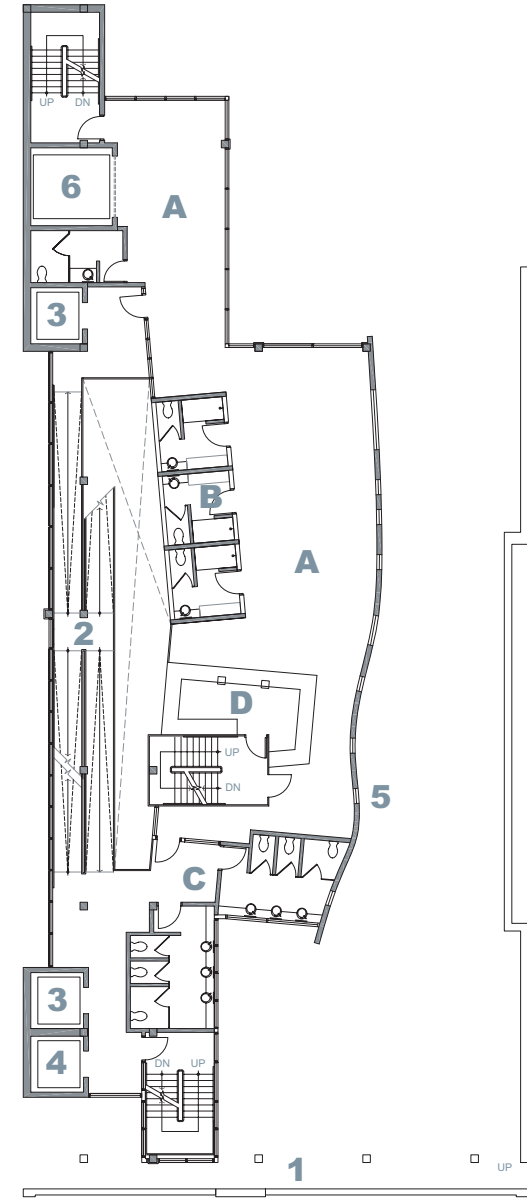
DICKSON STREET

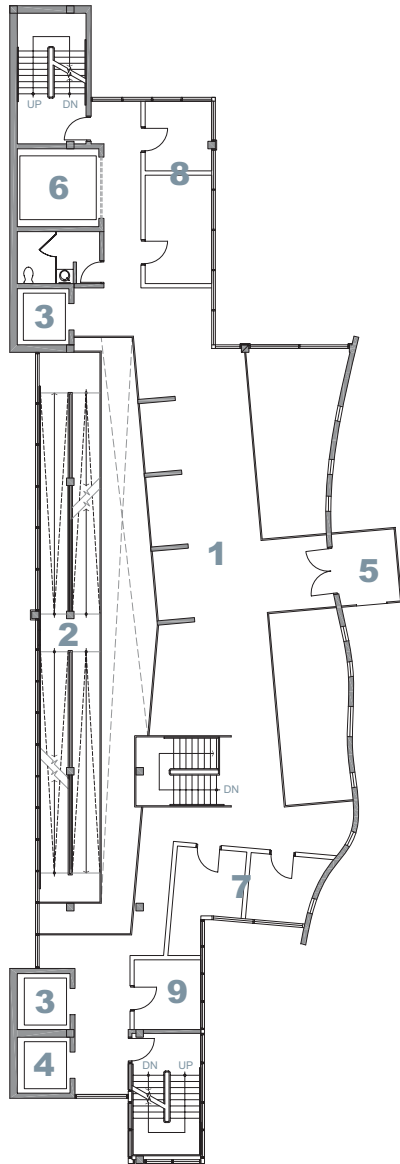


- 1 THE C HOTEL HISTORICAL FACADE
- 2 FLAT ESCALATOR RAMPS OPEN ABOVE
- 3 HOTEL ELEVATORS 1 AND 2
- 4 SERVICE ELEVATOR
- 5 CLIMBING WALL
- 6 FREIGHT ELEVATOR
- 7 THE STUDIO SPACE
- 8 OUTDOOR SPACE
- 9 RETAIL

← **SECOND FLR**

- THIRD FLR** →
- THE C HOTEL GYM **A**
 - PRIVATE CHANGE ROOMS **B**
 - WASHROOMS **C**
 - SUPPLEMENT COUNTER **D**

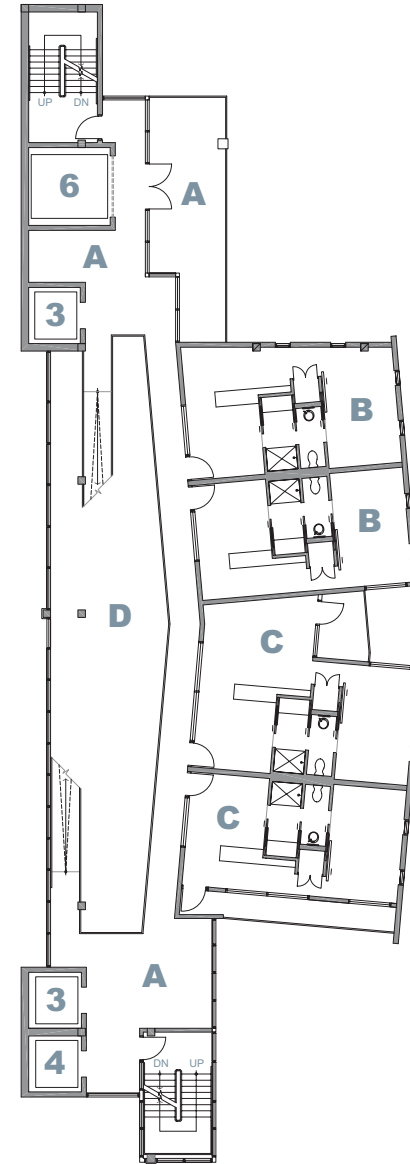


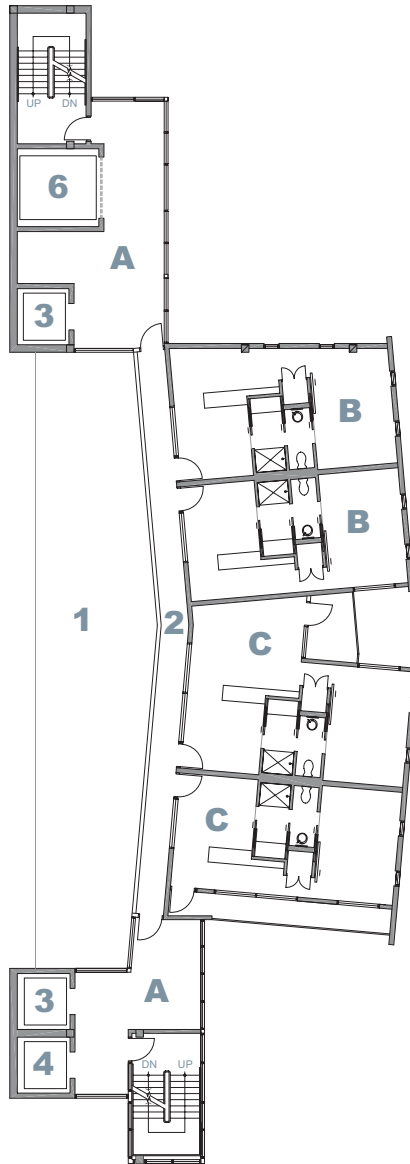


- 1 THE C HOTEL GYM
YOGA MEZZANINE
- 2 FLAT ESCALATOR
RAMPS OPEN ABOVE
- 3 HOTEL ELEVATORS
1 AND 2
- 4 SERVICE ELEVATOR
- 5 CLIMBING WALL POINT
- 6 FREIGHT ELEVATOR
- 7 SHIATSU SPA ROOMS
- 8 TANNING SPA ROOMS
- 9 EQUIPMENT STORAGE

← **FOURTH FLR**

FIFTH FLR . SUITES →
 THE C HOTEL SHARED SPACE **A**
 ONE BEDROOM CUSTOM SUITE **B**
 ONE BEDROOM TERRACE SUITE **C**
 OPEN ATRIUM SPACE **D**



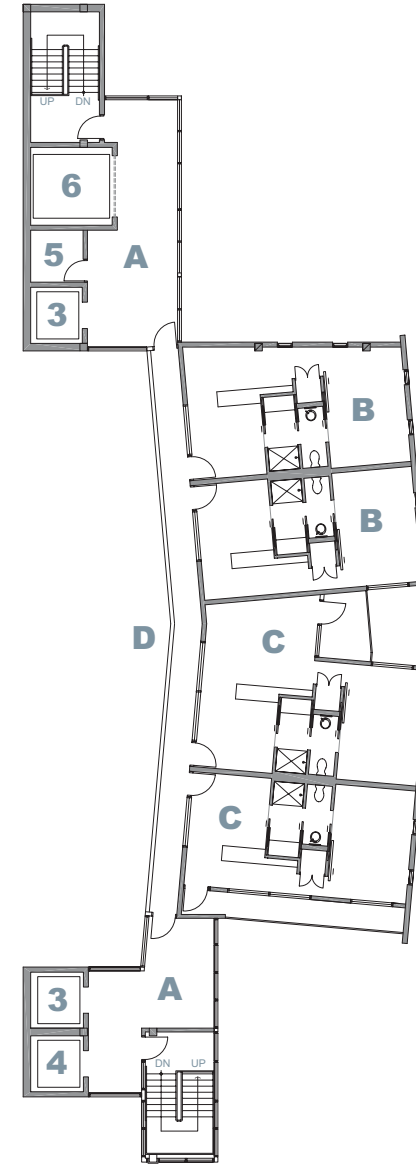


- 1 THE C HOTEL REFLECTING POOL
- 2 OPERABLE GLASS HALLWAY WINDOWS
- 3 HOTEL ELEVATORS 1 AND 2
- 4 SERVICE ELEVATOR
- 5 ELEVATOR SERVICE
- 6 FREIGHT ELEVATOR

← **SIXTH FLR**

SEVENTH FLR →

- THE C HOTEL SHARED SPACE A
- ONE BEDROOM CUSTOM SUITE B
- ONE BEDROOM TERRACE SUITE C
- OPERABLE GLASS HALLWAY D



APPENDIX B

HEURISTIC

THE DESIGN OF DOWNTOWN TOWN-GOWN THIRD PLACES

RESEARCH INTERVIEW RESULTS REPORT

COURT SIN MASTERS THESIS - JULY, 26 2007

SUMMARY

The purpose of the research was to provide theoretical and sociological foundations for a discourse on the potential impact of *Third Places* within downtowns where the presence of a university has been identified.

The interview process proposes a new heuristic method for designing downtown town-gown *Third Places* in a mid-size city by involving 15 representatives of the local community and their visions of the downtown. Direct communication with the representatives of the local community was crucial to answering the overall research question proposed. Three complete *Third Place* design proposals served as a provocation to the community representatives and their visions of downtown Cambridge. Each design was critiqued for their strengths and weaknesses in relation to how they play a role (or not) in a downtown town-gown.

Overall, Proposal 2: 24 Dickson Street was the most consistently favored proposal as both an ideal business model and a design proposal. The reactions towards the design reveal an inclusive but mature and professional cultural vision of the downtown.

However, Proposal 1: The Fraser Block was the most favored business proposal aimed at the immediate town-gown community downtown. The reactions towards the design reveal a more openly youthful and neighborhood-friendly grass-roots vision of the current town-gown downtown.

Proposal 3: The C Hotel was the most favored design proposal due to its futuristic landmark vision. The reactions towards the design reveal a more attractively extroverted and attention-driven international vision of the future metropolitan downtown.

Consistent with all the community representatives' visions of the downtown is the preservation of an open and friendly atmosphere that keeps the authentic character and culture of Cambridge.

OVERALL RESEARCH RESULTS

Interview Question 1: In general, which is your favourite business model?

The question is geared to help identify any positive or negative business attributes that identify an acceptable downtown development.

PROPOSAL 1: THE FRASER BLOCK **53% = 8/15**

PROPOSAL 2: 24 DICKSON STREET **40% = 6/15**

PROPOSAL 3: THE C HOTEL **7% = 1/15**

Interview Question 2: In general, which is your favourite design proposal?

The question is geared to help identify any positive or negative architectural design attributes that identify an acceptable downtown development and potential Third Place.

PROPOSAL 1: THE FRASER BLOCK **7% = 1/15**

PROPOSAL 2: 24 DICKSON STREET **40% = 6/15**

PROPOSAL 3: THE C HOTEL **53% = 8/15**

DESIGN PROPOSAL REACTIONS

PROPOSAL 1:

THE FRASER BLOCK

The Universal Hostel – The Chopping Block Cafeteria – Brain Nectar Café

“It capitalizes on what is here right now.”

Doable immediately, it is the most marketable and plausible proposal because it is “conservative” and suits the existing downtown atmosphere.

POSITIVE REACTIONS:

- Flexible place for “food, relaxation, entertainment, and meeting” that stays true to the basic concept of a Third Place.
- Pertinent and authentic, it suits the economic profile of the downtown as a low risk business.
- Offers the only late night service in the downtown; appeals to the Town-Gown crowd.
- It would be able to “take advantage of the student population.”
- Attracts a variety of characters and does not demand a protocol or social status.
- “It supports culture, but is not in your face.”
- A ‘mesh of ideas’, the components reflect the existing market and potential pre-post urban professionals in the area for an affordable casual and discreet café eatery.
- It reflects a healthy eatery, the Aquarium (1970s), that offered fast easy seafood and salads.
- The best return on investment and would be easily sold to students and city employees.
- Caters to ‘walk-ins’ and will be immediately grasped to encourage similar spin-offs.
- An appealing community supported place to congregate and relax, instead of to party.
- The hostel is egalitarian in scale to join people from all over the world.
- “No downside to it, it is practical and fits with the environment and market.”

NEGATIVE REACTIONS:

- It is the model that initiates sequential gentrification and the shifting of economies.
- It would be able to “take advantage of the student population.”
- Economically troublesome as a business endeavor.
- The hostel attracts a transient lower tier younger crowd, ie ‘roughing it’.
- It doesn’t attract higher end society to combat the low income and non-profit demographic.
- Less exciting than the other proposals and could suffer from the local homeless.
- Not sure if it has the catalytic quality to bring profound change and affect the surrounding area.
- Could be affected by pickiness of student tastes, ie “The Palette Café was born and died in less than 2 years.”

DESIGN PROPOSAL REACTIONS

PROPOSAL 2: 24 DICKSON STREET

The Fraser Loft Residences – The Fraser Block Venue – The Handbasket Boutique

“A warm and welcoming environment.”

Inviting and accessible for injecting nightlife and an active youth hub into the downtown while it attracts visitors from nearby cities.

POSITIVE REACTIONS:

- Creative use of space and the combination of the old with new reflects the historic downtown while blending “the funky and the conservative, to bring in new blood.”
- A walk-able small town place for visitors to go to after the theatre, Farmer’s Market, etc.
- Façade opens to the streetscape to integrate the community and the evolving city.
- It presents “a unique atmosphere, not just because of the food, but the architectural elements.”
- Attracts a higher class clientele and could be the most viable scheme.
- “Wherever the women go, the men will walk in and spend money.”
- It would bring all types of people together and socialize, “A place to pop in for a coffee, downtowns can offer a place after work for drivers and walkers.”
- A cool place for a drink, “it has the potential to open up a new dynamic for interaction between professors and students outside of the school.”
- “Creates a hub in the downtown” to bring in a higher level of revitalization and living that is often related to Toronto’s Distillery District.
- The luxury residences may even encourage people to buy suites – could be elusive spots that people wait months in advance to stay at.
- Attracts an upscale crowd between the people on the hill and the people in the downtown.
- It is a place for young people to drink and entertain, a place that a taxi driver will be able to direct you to if asked, “take me to the bar district.”
- Offer an experience not available for people who can’t travel to Toronto.
- A Third Place where everyone, even families, can find a portion of the venue to hang out.

NEGATIVE REACTIONS:

- “There needs to be clear understanding of the retailer and the patrons of the downtown.”
- The specialty boutique shop will not survive, “An old deli used to be on the site, but it was not received well by the downtown.”
- It is an expensive place to hangout, so it needs to be closer to the 401 where the money is.
- The noise traveling from the bar venue up to the suites will be a problem.
- It requires more security, “needs a lockable garage down after hours.”
- People with money will not walk or take public transit there and will not attract enough customers if there isn’t parking available.
- There need to be more units available that are smaller than the existing size.
- Could benefit from more floors above the existing building for more suites.
- The big bar might not suit the downtown core: “Price drinkers will not go there.”

DESIGN PROPOSAL REACTIONS

PROPOSAL 3: THE C HOTEL

The C Hotel – The Studio – The DL Public House

“It could open the eyes for other towns to what can be done and ‘build on it literally’.”

Futuristic landmark development ‘out of the norm’ that maybe an indication of what may be coming in Cambridge’s future.

POSITIVE REACTIONS:

- “Rising out of the old, the new will stand.”
- A place for people ‘in the know’ who understand the irony of the design and current styles of architectural design, “It is design on a larger scale with a comprehensive programme.”
- A more attractive hotel than the ones off the 401 that also require shuttle buses everywhere.
- The name and concept match the design, ie. preserving the façade.
- An attractive hotel that would be financed easiest due to its scale and economical viability.
- It could pave the way for showcasing renowned designers and architects by making the downtown into a ‘seat’ for new development.
- It would compliment the SoA with a “real definite impact” to the downtown by offering “marketing development outreach potential.”
- Very cool chic escape; can offer people without a car a vacation destination and views currently unavailable, “it will quickly become a reason to visit and encourage rapid downtown development.”
- It would “provide a spark that the town is lacking, new energy that the town needs.”
- The DL Pub is the anchor and key to the scheme to attracting a trendier chic clientele.
- It is further ahead of now that aims at attracting more than just Cambridge; international crowd.
- It would change the flavour of the downtown, “Nothing like it.”

NEGATIVE REACTIONS:

- “It doesn’t lend to the existing community and won’t get much student support, unless it brings in newfound patrons.”
- It would require a “major movement to redevelop the downtown to make it successful” (ie, eliminate Giant Tiger and lower class retail).
- The density could be further increased beyond 7 storeys, could benefit from expanding to the adjacent buildings and designing them in the similar façade preserved design style.
- There are problems with the flood plains and the parking lot below bedrock.
- The preservation of the façade as a shell isn’t very positive, it should be completely removed.
- Not as student friendly, it is too pricey as an upper class income bracket for the downtown.
- The height doesn’t lend to the historic heritage of the community and “interferes with the sightlines of the steeples and old city hall.”
- It requires more density and people to support the limited metropolitan style and programme.
- “If the hotel was a success, it would swallow everything else in the area.”
- It is a “Hotel, not a third place.” The exclusivity may prevent it from being a Third Place.
- It could be an accumulation of a growing downtown, it could be the big move that is a long term development.

THE DESIGN OF DOWNTOWN TOWN-GOWN THIRD PLACES

15 KEY INFORMANT INTERVIEW SUMMARIES

1. JUNE 29, 2007

The Fraser Block

Downtown Community – Property Owner

His reaction to all the proposals was initially based on a realistic economic business and construction style perspective, possibly due to the reality that he owns The Fraser Block, but was unbiased. Overall the critique and comments were positive and received with an open mind because, “it shows a potential 60 year vision of the building that was never thought of before.” He recognized the possibility of all three proposals to be developed chronologically; one after another over a long-term timeline. All the proposals were deemed helpful marketing visions of the future strategy for the site that could be used to convince prospective investors and owners like himself. In the end, the two proposals that were preferred most were the Low and Mid. The Mid was the preferred favorite but could be improved if the Mid bar was replaced by the Low book café.

2. JULY 3, 2007

The School of Architecture Library Meeting Room

Municipal – Core Areas Revitalization Advisory Committee (CARAC)

Her reaction to all the proposals was completely based on a realistic economic business and marketing research perspective, possibly due to the reality that she owns several properties and a business (even a former construction business). She was “unable to disassociate between an idealistic design proposal and market research based reality” but as such, offered a very clear and defined critique of how each proposal would survive in reality. Overall the critique and comments were positive in the context of “favouring anything that intensifies the life of the downtown” especially extended hours to combat the ‘undesirable elements’ who come out at night. She recognized the possibility of one proposal, Low, to be developed successfully over a timeline and with the right management plan / crowd. All the proposals were critiqued for their marketability and attracting specific target markets instead of a varying range. In the end, the Low proposal was favoured over the Mid because it focused strictly on a Town-Gown market plan without clientele ‘confusion’. The Mid was the preferred design favorite but could be improved if the Mid bar was replaced by the Low restaurant and the target market crowd was specified to match the upscale lofts and with a ‘dumbed down’ boutique store.

3. JULY 4, 2007

The School of Architecture Library Meeting Room

Business – Downtown Cambridge Business Improvement Area (BIA) Association, Chair

Her reaction to all the proposals was based on an atmospheric and sensual perspective that focused on how one would feel in the proposed environments. She was able to see herself and visualize the design proposals to offer a decisive critique of how each proposal would be a potential Third Place. Overall the critique and comments were positive in the context of revitalizing the downtown by giving people a reason to be there. She recognized that the Mid and Low proposals could both be developed successfully as they both offer environments and things that are not available in the downtown. All the proposals were critiqued for their merit as inviting Third Places for a varying range of patrons. In the end, the Mid proposal was favoured over the Low because it is a “good feeling building”.

4. JULY 4, 2007

The School of Architecture Library Meeting Room

Downtown Community – Cambridge Tourism Marketing & Group Services Manager

Her reaction to all the proposals was based on an international business and long-term tourism vision perspective. She was able to envision a ‘larger picture for the typically conservative downtown’ that will bring architectural or design sensitive people to the city: “What have you got that my city doesn’t have and makes me want to drive there?” as a ‘new’ design city. Overall the critique and comments were positive in the context of favouring anything that intensifies the life of the downtown especially extended hours to combat the current businesses that “roll up the sidewalks by 6pm”. She recognized the possibility of one proposal, Mid, to be developed as a successful business model that would be authentic and downtown ‘accessible’ in comparison to a less inviting ‘Starbucks’ chain automobile dependent model. All the proposals were critiqued for their innovation for attracting new visitors and citizens: “We can’t think the way that we did in the 60s and 70s by depending on malls for public space, we need to offer more than the mall in the downtown.” In the end, the High proposal was the preferred design favorite because the downtown doesn’t have a hotel presently that would attract people to stay longer than the hotels off the 401. It would bring vitality to the downtown: “it should be evolving, not just preserving old buildings” and bring international recognition: “it could be the only or it could be the best”.

5. JULY 5, 2007
Development Office
Business – Developer

His reaction to all the proposals was based on a financial feasibility and long-term density development vision perspective. He was able to envision how each proposal would become reality and be sustained or fail. Overall the critique and comments were positive in the context of favouring anything that intensifies the density of the downtown to increase property values while attract people (and money) to the downtown. He recognized the possibility of one proposal, High, to be developed as a successful business model that would get the easiest financing due to the large scale and economical viability, but “would probably frighten the general public the most due to it’s punch”. All the proposals were critiqued for their economical viability: “the higher the better, go big and dense to get 72 units and better lenders’ financing.” In the end, the High proposal was the preferred design AND model favorite because it combines chic design styles and trends that could be emulated all along Dickson Street. “The proposal blends old with new. You can never match the old exactly, but you can draw from it and accent it.”

6. JULY 9, 2007
Cambridge Place, 3rd Floor
Municipal – Director of Policy Planning

His reaction to all the proposals was based on a conservative and conscious downtown revitalization perspective. He was able to communicate his understanding of the downtown and how a potential Third Place could affect it: “understanding the need to live, work and play.” Overall the critique and comments were positive in the context of favouring anything that intensifies the life of the downtown and attracts urban professionals. He recognized the possibility of one proposal, Low, to be developed as a successful business model that would best suit the youth market of today due to the fractured elements that it offers: “it responds to the university crowd and would attract urban professionals and even pre-urban professionals who might not go to the SoA but around the area after the Farmer’s Market.” In the end, the Low proposal was the preferred design favorite, but could be improved with elements of the Mid to be more open and sympathetic to the block while engaging the street. His understanding of the Third Place was very complete and every design proposal was critiqued on their merit as a potential Third Place: “A place that I could go all the time comfortably.”

7. JULY 9, 2007

Cambridge Place, 2nd Floor

Municipal – Economic Development Advisory Committee

Her reaction to all the proposals was based on what Cambridge used to be from her own experiences in the downtown before it began to decline: “we used to walk Main Street and people watch even though there wasn’t a huge population in Galt.” She was able to identify how each design proposal would affect the downtown. Overall the critique and comments were positive in the context of favouring anything that intensifies the life of the downtown. She recognized the possibility of one proposal, Low, to be developed as a successful business model that would be “doable immediately” that reflected a store called the Aquarium back in the 70s. All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the High proposal was the preferred design favorite because it would compliment the SoA with a “real definite impact” to the downtown by offering “marketing development outreach potential.”

8. JULY 10, 2007

Cambridge Place, 2nd Floor

Municipal – Mayor

His reaction to all the proposals was based on what he believes Cambridge should be aiming for and maintaining in the downtown. All the proposals “would be positive for the downtown.” His decisions were quick and clear but not all questions were answered as thoroughly as other key informants.

9. JULY 11, 2007

School of Architecture Student Lounge

University – Student WASA President

His reaction to all the proposals was based on how to treat Cambridge as a destination and the reasons why it could be. He was able to identify how each design proposal would not only affect the downtown but how the student population would react to each. Overall the critique and comments were positive in the context of favouring anything that will cater to students in the downtown. He recognized the possibility of one proposal, Low, to be developed as a successful business model that would “take advantage of the student population.” All the proposals were critiqued for what they would offer the downtown to make it more attractive to students and visitors. In the end, the High proposal was the preferred design favorite because it would “provide a spark that the town is lacking, new energy that the town needs.”

10. JULY 9, 2007

Walshee's

Business – Existing Third Place

His reaction to all the proposals was based on the local 'blue collar' demographic of Cambridge that is actually most of the downtown: "you have to know the area and the clientele, who is gonna go to a place and pay?" He was able to identify how each design proposal would affect the downtown and how the downtown would affect its survival: "within a 10 block radius, everyone is just above poverty at \$25,000 a year." Overall the critique and comments were critical of what outsiders and upper class demographics want in the downtown, and what people who actually live and work in the downtown can afford. He recognized the possibility of one proposal, Mid, to be developed as a potential business model out of the three as it would attract a crowd. All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the High proposal was the preferred design favorite because it would be a landmark that would be eye catching and stand out enough to bring in higher clientele. But "places can only last 3 months. Even if you have the greatest intentions, you can lose money."

11. JULY 12, 2007

Place of Residence over the Boardwalk

Downtown Community – Citizen

His reaction to all the proposals was based on how he felt each design would 'feel'. He was able to identify how each design proposal would positively affect the downtown. Overall the critique and comments were positive in the context of favouring anything that intensifies the life of the downtown. He recognized the possibility of one proposal, Low, to be developed as a successful business model that would be a place for "food, relaxation, entertainment, and meeting" that has flexibility to mix multiple choices that stays true to the basic concept of a Third Place. All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the High proposal was the preferred design favorite because it is an ambitious brilliant space that would change the flavour of the downtown, "Nothing like it."

12. JULY 12, 2007

Melville Cafe

Municipal – Downtown Councillor

Her reaction to all the proposals was based on municipal policies and how she walks downtown Cambridge today: "I walk Main Street, not Dickson because parking lots create holes in the city." She was able to identify how each design proposal would attract younger demographics like her children to the downtown. Overall the critique and comments were positive in the context of favouring anything that intensifies the life of the downtown. She recognized the possibility of mixing proposal, Low + Mid, to be developed as a successful business model that would be ideal. All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the mix of the Mid + High proposal was the preferred design favorite because it would encourage 'funkier spaces' that would be less of a 'chain hotel'.

13. JULY 12, 2007

Realty Office

Downtown Community – Real Estate

His reaction to all the proposals was based on what would: “have a fighting chance in the downtown.” He was able to identify how each design proposal would survive in the downtown. Overall the critique and comments were positive in the context of the location and proximity to the Farmer’s Market. He recognized the possibility of one proposal, Mid, to be developed as a successful business model that would be a marketable hotel downtown, much like Mrs. Brant’s bread and breakfast. All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the Mid proposal was the preferred design favorite because it would be “comfortable, open, friendly and welcoming.”

14. JULY 12, 2007

SoA Loft

University – Student SWAG President

His reaction to all the proposals was based on an understanding of what would make downtown Cambridge an attractive place. He was able to identify how each design proposal would survive in the downtown from a student perspective. Overall the critique and comments were positive in the context of energizing the downtown. He recognized the possibility of one proposal, Mid, to be developed as a successful business model that would “create a hub in the downtown” and bring in a higher level of revitalization living that is often related to the Distillery District. “It is designed for architecture students, that only ‘one of us’ would be able to design.” All the proposals were critiqued for their impact on the downtown and how they would survive. In the end, the High proposal was the preferred design favorite because “at some point, the city needs a beacon.”

15. JULY 17, 2007

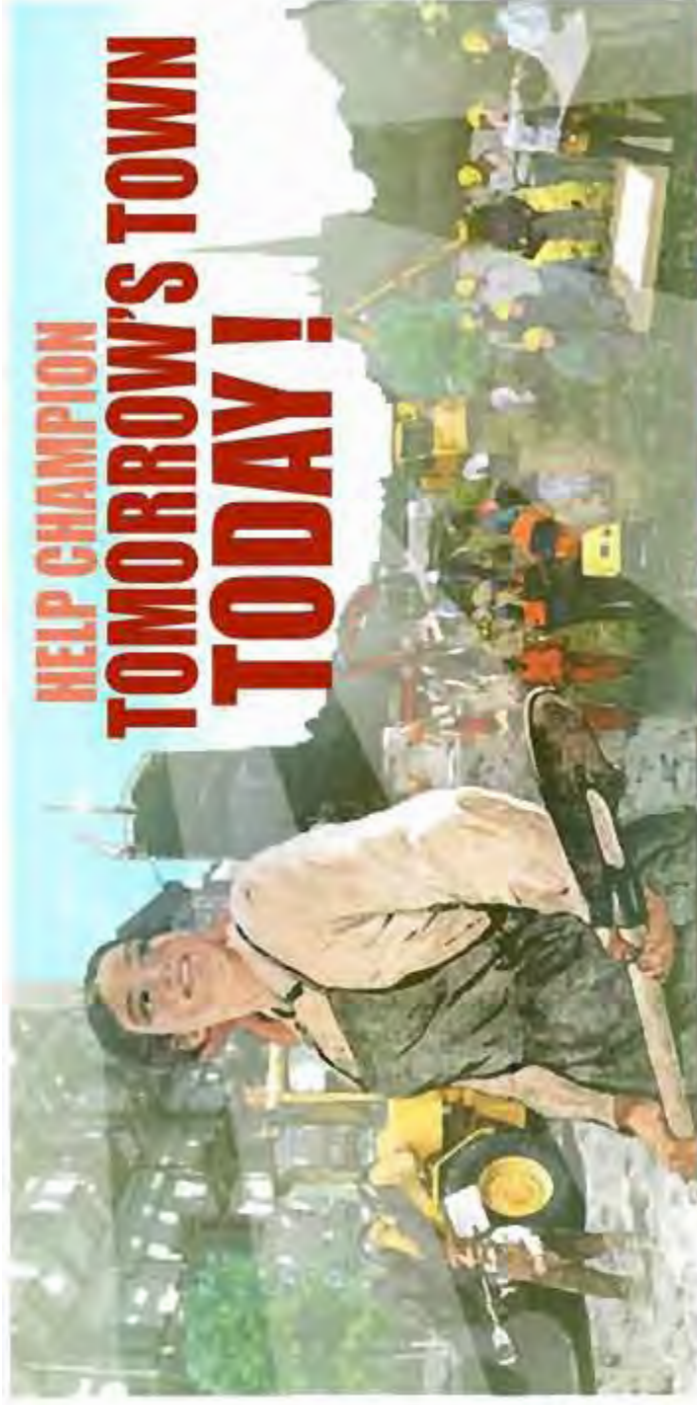
Office

University – Academia / Practicing

Her reaction to all the proposals was based on how authentic of an experience she would have in each design. Overall the critique and comments were positive in respect to the thesis approach and interest in supporting local culture: “ideally in a healthy city with enough density will support all three proposals.” She recognized the possibility of one proposal, Low, to be developed as a ‘pertinent and authentic’ business that suits the economic profile of the downtown. All the proposals were critiqued for their merit as a potential Town-Gown Third Place. In the end, the Low proposal was also the preferred design favorite because it would be the first stage in evolving the downtown and integrating the community downtown. “As you go up the chain from the first proposal, the designs integrate less with the community.”

APPENDIX C

ORIGINS



COMMUNITY COHESION IS THE FUTURE - A COMMUNITY • UNIVERSITY PARTNERSHIP

COURT SIM. MT. 700

Help Champion Tomorrow's Town Today! M1 Studio Final Project
Author, 2006





DO YOU REMEMBER

THE TOWN THAT WAS A HOME TO A BEAUTIFUL COMMUNITY?

It was a vibrant and prosperous small community of hard working townspeople who cared for their families, their neighbours, and their hometown. A respectable area flourishing with resident shopkeepers, bankers, doctors, lawyers, teachers, police officers, and local politicians who encouraged each new generation to dream of great new aspirations for their home. It was a proud society that stuck together to survive the war and the turmoil of the depression. The economy of the township held so steady that it had the luxury of many modern amenities and attracted new residents from all the townships near and far.....



THEN CAME THE FLOOD....



HONOURING HISTORY AND PRIDE IS THE FUTURE OF COMMUNITY - UNIVERSITY PARTNERSHIPS

CONTACT US ON 01753 701 700



steps towards
tomorrow...



new spaces,



new life.
night life.



international
design concepts



invest in public
think of a fresh
academic idealistic proposition...



FRESH



NEW



IDEAS

DO THE 'RIGHT' THING

IMAGINE A PRESIDENT OF A WELL ESTABLISHED UNIVERSITY...

along with some directors and some of design students in the existing faculty stumbling across this ghost town and asking, "Can a new design/media faculty make this place home?" With a school of experienced students internationally and locally, they have a capable design department, a expertly staffed construction/trades/architecture faculty and a real aspiration to teach new generations to 'do the right thing'. Now imagine that the ancestors of the president were not only originally from this township and forced to leave, but foretold a day when 'they' would return to help the existing community. Start thinking of tomorrow, **TODAY.**

co-operate

stand up for it.





remember your
past everyday



initiate tourism



working with
the mayor



find your voice



trust and
invest



participate

BUILD THE 'RIGHT' COMMUNITY

FIGHT UNIFORMITY AND REGIONALISM. SUPPORT ORIGINALITY.

Tomorrow's Town Today is intended to create a new catalytic proposition of the historical urban university campus model while supporting it with an educational + economical program that can be discussed with community leaders to create a new unified long term revitalization strategy.

Armed with political funding, a reputation and a student body; the school aims to encourage social and cultural growth within. Academically, the development of the town with the help of the student population will prove to be the largest classroom.

Instead of being in a generic sterile environment, architecture students and construction/trade students will have unique design challenges that will directly affect the development of the town and its community. Develop Respect For the Town.



open the eyes of
new generations



enjoy the street
anytime of day



new spaces and
openings through



stir excitement in
investors, alumni,



community,
faculty of the dynamic vision



RESPECTING TOWN DEVELOPMENT THROUGH A COMBINATION OF THEORY + PRACTICE IS THE FUTURE OF COMMUNITY - UNIVERSITY PARTNERSHIPS

COURT SIM-MIT-00



local art support



ethnic festivals



summer camps
for youths



everything is
10 min. away



learn in the
outdoors



be part of the
frosh excitement



wi-fi zone for all



open and friendly
new friendships



seasonal activities



OPTIMIZE THE
'RIGHT' VISION



town support
for charities



attractive
farmer's markets



grads to stay in
town and help

A GREAT FACULTY. GREAT STUDENTS. A GREAT NEW COMMUNITY.

Students will experience a lifestyle unlike any other school as community involvement is a top priority. By working together, they will discover that they will gain mutual credibility and respect for the town they are studying. Reconnecting 'brains' with 'braun' will extend into affordable courses for students and local townsfolk to develop new trade skills and knowledge. Training and skill development will lead to stronger links as well as improve employment within the regional economy.

Unlike a dispersed suburban campus compound, Tomorrow's Town Today has spaces that will foster multiple functions, activities, venues and attractions that will include public places for entertainment, recreation, tourism and socializing.



UNDERSTANDING AND ENJOYING THE BENEFITS OF COMBINING THEORY + PRACTICE IS THE FUTURE OF COMMUNITY - UNIVERSITY PARTNERSHIPS

COURT 524-MT-705



encourage artistry



attract fresh
forms of tourism



use the river



university
expositions



variety of
bars & cafes



mature development

PIONEER THE 'RIGHT' EVOLUTION

LONG TERM ECONOMIC AND CULTURAL OPPORTUNITIES FOR ALL.

As the town grows under the guidance of the partnership, the aesthetics will change and develop as an array of businesses will follow the trends of consumer



experiments in
public space



time for reflection



reconnecting
the river



taste and economic shifts. It will be a collage of architecture and spaces that will tell the story of the town's history as it evolves. Human activity is not restricted to conventional planned zones so a mix of various occurrences will occur in a relatively concentrated area. EVERYWHERE WILL BECOME A MEETING PLACE.



CELEBRATING THE EXISTENCE OF THE TOWN EVERY YEAR IS THE FUTURE OF COMMUNITY - UNIVERSITY PARTNERSHIPS

COUNT SHI-WI-00